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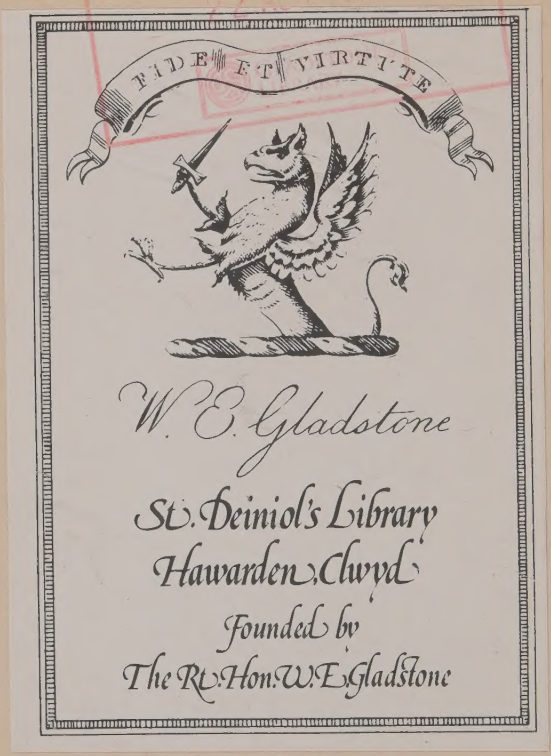

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THE PSALMS AS LITURGIES

BEING THE PADDOCK LECTURES
FOR 1920

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The Psalms as Liturgies :

Being the Paddock Lectures for 1920

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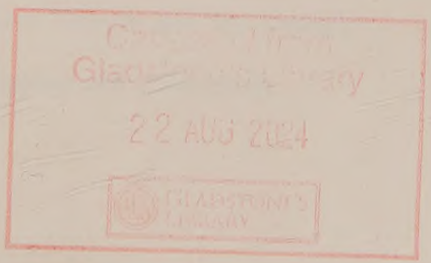

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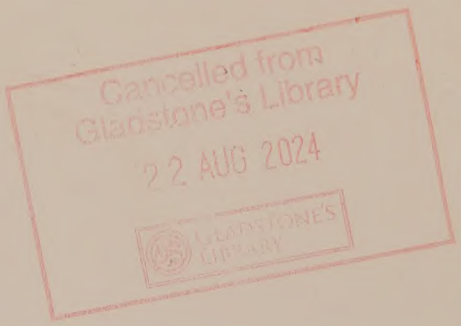

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THE PSALMS AS LITURGIES

BEING THE PADDOCK LECTURES
FOR 1920

ST. DEINIOL'S LIBRARY,
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THE PSALMS AS LITURGIES

VOLUME I

LECTURE I. Introductory—The Origin, Purpose and Development of the Psalter.

Title — Temple Liturgies — The Synagogue — Number of Psalms—Books of Psalms—Collections of Psalms—Minor Collections—Growth of the Psalter—Divine Names in the Psalter—Authorship and Occasion of Psalter—Origin of Psalmody—Poetical Form—Musical Notes—Ritual Notes—Music and Musical Instruments—Dancing and Singing—Tunes—Date of the Psalter—The Psalms in the Jewish Church—The Psalms in the Christian Church—The Psalter Text—Apologia.

Title. The title Psalms or Psalter, which we commonly use for this collection of liturgical hymns, is taken from the Greek translation of the Bible (LXX), and is the Greek translation of the Hebrew word *mizmor,* a common title of Psalms in the first and second books of the Psalter, designating a song to be sung to a musical accompaniment, apparently of stringed instruments. The title of the book of Psalms in the Hebrew Bible is *tehillim,* meaning sacrificial praise songs, a word from the same root as *hallel,* familiar to us in the form *Halleluiah. Tehillim* is a masculine plural of the feminine noun *tehillah,* a word of frequent occurrence in the Psalter, and the title of Psalms 145-150; that is, of the last group of Psalms in the Psalter. In connection with sacrifice or even of the killing of a gazelle, among the ancient Arabs, there was a cry of praise called *tahlil,* from the verb *hillal,* equivalent to the Hebrew *hallel,* to praise. The same use prevailed among the Hebrews from the earliest time and was apparently part of the primitive Semitic use, the shout of praise forming an essential part of the ritual of sacrifice. There was a time of silence awaiting the coming of the deity, as the victim was prepared for sacrifice, and then the *tahlil* (Hebrew *tehillah*), or burst of praise as the sacrificial fire was lighted, as set forth in detail in 2 Chron. 7^{1-3}.[1]

[1] See further under *todhah.*

We have in Ecclesiasticus, in the passage on the high priest Simeon (50 12 ff), written somewhere between 280 and 180 B. C., a description of the use and place of psalmody in the sacrificial service of the Day of Atonement. Having received from the priests the sacrificial portions, standing by the altar hearth, the priests about him with the Lord's fire offering in their hands, and the wood being arranged in order and all made ready to apply the fire, the high priest stretches out his hand to the cup and pours out at the foot of the altar the libation of wine. Then the sons of Aaron sounded the trumpets (Num. 10 10), making a great noise to call the Most High to the feast, the fire was applied, and "all flesh hasted together and fell upon their faces to the earth to worship before the Most High, before the Holy One of Israel," raising the tehillah, "and the sound of the song was heard, and over the multitude they made sweet melody; and all the people of the land cried in prayer before the Merciful," until the service of sacrifice at the altar was completed. Then the high priest[1] "went down and lifted up his hands upon the whole congregation of Israel, and the blessing of the Lord was upon his lips" (Num. 6 24 ff), as he put the name of *Yahaweh* upon the congregation, which he only might use. And after they had arisen they again fell down, and the high priest chanted over them his *shalom* (peace):[2]

"Now bless the God of all,
Who doeth wondrously on earth,
Who exalteth man from the womb,
And dealeth with him according to His will.
May He grant you wisdom of heart,
And may there be peace among you."

To which they responded:

"May His mercy be established with Simeon,
And may He raise up for him the covenant of Phinehas;
May his line never be cut off;
And his seed be as the days of heaven."[3]

This is the developed use of the later period. The earlier use was much more primitive, but the principle was the same in both.

[1] Cf. 1 Mac. 3 54, 4 40.

[2] From which Luther took his "Nun danket alle Gott."

[3] Cf. for text used Charles, *Apocrypha and Pesudepigrapha of the Old Testament.*

Temple Liturgies. The *halleluiah* psalms of the Psalter are all of them essentially and primarily sacrificial hymns, written for that purpose, and the collection of *halleluiahs* with which the Psalter closes is, as already stated, entitled in the Hebrew a *tehillah,* or sacrificial praise song. The use of this name in the plural as the title of the whole Psalter is evidence that when it was so applied the various collections composing our book of Psalms were regarded as sacrificial, liturgical hymns. The ritual sacrificial use of a number of Psalms is indicated by their headings (30, 38, 70, 88, 100, 102, perhaps, also, 8, 9, 22, 32) or by their first lines (105-107, 118, 136, 138, 145). This does not prove that these Psalms were written for the uses indicated in the headings, but it is evidence that they were so used, and it is further evidence that they were so used at the time the present collection was completed.

Some of the Psalms contain in themselves evidence of the particular purpose for which they were used, and this is frequently evidence also of the purpose for which they were composed, and that they were composed for ritual purposes (so the *halleluiahs* and *tehillahs,* 111-117, 135, 145-150, and the thank offering hymns, 100, 105-107, 118, 136, 138, indicated as such by their content as by their titles). Psalms 3 and 4 were for the regular morning and evening sacrifice; 6 and 7, liturgies to be used in connection with sin or guilt offerings (for the ritual of which cf. Lv. ^{4ff}), and for a similar purpose, or for thank offerings in connection with deliverance from evil, 12, 14, 17, 32, and many more, for this general category is numerous. 16 and 30 were specifically for deliverance from sickness; 18 was a royal sacrificial triumph hymn; 20, for the sacrifice before battle, and 21, for the thank offering after battle. 24 is a liturgy for the return of the Ark, and 68, an elaborate ritual of procession of the Ark. 61 is for the royal vows or free-will offerings, 65, for the offering of the first fruits, and 67, a thank offering for a bountiful harvest. Vows, peace-offerings, free-will and thank offerings of various kinds are indicated in a number of Psalms.

The Synagogue. While the title *Tehillim* suggests primarily a collection of hymns for the sacrificial ritual, and while many hymns of the Psalter are indicated by their headings or by internal evidence as meant for use in the Temple ritual, there are others which are specifically indicated for use on other occasions. Some of these would seem to have been

special liturgies for festivals in the community life. Such notably is 45, designated in its heading, as by its contents, a wedding hymn. The *al-tashheth,* or "destroy not" psalms, 57-59, 75, were connected in some way with the vintage, and it may not be fantastical to suppose that the men who plucked "washing their feet in the blood of the wicked," the wine or trod the grapes were in pretence dealing with their foes, that is red, whose dregs their foes shall drain. 78 is for such instruction as is ordered in Deut. 11 from a father to his children on an occasion like the Passover. Psalms 120-134 were for use by pilgrims going up to Jerusalem from the Captivity for the feasts.

Apparently also the Synagogue made itself felt in the Psalter, and we have a number of Psalms whose use was especially instructional. Of such is the great Praise of the Law, Psalm 119. The alphabetic acrostic form in this and other cases was for mnemonic purposes, similar in intent to the beads in the rosaries used in various religions. The appearance of this mnemonic device in Psalms of the earlier books (9, 10, 34, 37) suggests that even at a relatively early period Psalms were composed and used for personal and group purposes quite unconnected with sacrifice. They were liturgies, however, although not part of the regular sacrificial ritual. For that reason they were included in the Psalter.[1]

The Psalter may be described, then, as a collection of liturgical poems or hymns, primarily for the sacrificial ritual, but containing also hymns for use on other occasions and for other purposes.

Number of Psalms. According to ancient tradition there were 150 psalms, a number reached variously in the Hebrew and the Greek translations by division or conjunction of Psalms, so that the numbering often does not agree. However it was reached, the traditional number 150 was fixed before the translation of the Psalms into Greek. This is shown by the heading of a Psalm appended to the Greek (LXX) version: "This is the psalm self-written of David and outside the number when he fought single-handed with Goliath"; an evidence also of the persistence of psalm making after the completion of the Psalter. Of this we have further evidence in the so-called

[1] So among the Babylonian (Semitic) liturgies we find songs for artisans, shepherds, lovers, and a series entitled "Son has recounted to son."

Psalter of Solomon, a Pharisaic collection of psalms from the latter half of the first century before Christ. In the New Testament, moreover, we have the Magnificat and the Nunc Dimittis, composed on the same model. We have, furthermore, in the books of Deuteronomy, Samuel, Isaiah, Jeremiah, Jonah and Habakkuk, psalms identical in their method of composition with those contained in the Psalter, of which that in Habakkuk is provided with musical notations and was evidently used for liturgical purposes. It is evident that our book of Psalms is a collection made out of a larger literature of such psalms, and that at a certain time this collection became rigid in the number of 150 psalms, so that no more could be added, although similar psalms continued to be composed.

Books of Psalms. The Psalms are divided into five books, an artificial division to correspond with the five books of the Law, as follows: I, Psalms 1-41; II, 42-72; III, 73-89; IV, 90-106; V, 107-150. These books are indicated by headings, as also by doxologies at the close of the separate books, viz. Book I, 41 [13]; II, 72 [18, 19]; III, 89 [52]; IV, 106 [48]. These are not part of the Psalms with which they are connected, but doxologies belonging to the different books as a whole. There is no separate doxology for the fifth book. That this arrangement is artificial and relatively late is shown by the point of division between the fourth and fifth books, separating Psalms which are part of the same collection. The division was apparently made by counting off from the beginning of the fourth book as many Psalms as there were in the third book, this mechanical method having the above stated infelicitous result. That the present five-fold division was in existence when the book of Chronicles was composed is shown by the citation of Psalm 106 with the doxology in I Chron. 16 [36].

Collections of Psalms. Besides the division into books, the Psalms are for the most part indicated by their titles as belonging to collections which antedate the formation of the books. Psalms 3-41 all bear the title "of David," with the exception of 10 and 33, which are properly parts of the preceding Psalms, and constitute a Psalter known as "of David."

Psalms 51-72 are designated by a colophon at the close of Psalm 72 as "Prayers of David the son of Jesse." In addition, all the Psalms in this collection, except 66, 67, 71 (which was added to 70), and 72 (which bears the name of Solomon), are ascribed by special title to David.

Psalms 42-49 are designated by the title prefixed to the various Psalms as "of the Sons of Korah"; only 43 having no such heading, because properly it is a part of Psalm 42. Psalms 50 and 73-83 are entitled "of Asaph." Psalms 84-89 constitute a supplementary Korah collection.

Psalms 90-99 are designated by a title prefixed to 90 as "Prayer of Moses." Similarly 103-107 are ascribed by a single title prefixed to the whole to David. Psalms 111-117 constitute a Hallel, each Psalm beginning with hallelu-yah. 119 is a collection of 22 Psalms constituting one great alphabetic acrostic of the praise of the Law. 120-134, the "Songs of Degrees," is a collection of pilgrim songs of the "Captivity" going up from Babylonia to Jerusalem to the feasts. 138-144 is another David collection; and 145-150, as already noted, is entitled *tehillah,* and might be designated as a great halleluyah chorus.

Minor Collections. Within these larger collections some smaller collections may perhaps be recognized, marked off by special headings; so Psalms 4-6, 8-14, 18-22, 31, 36, 39-41 in the first book, and in general the Psalms of the Sons of Korah and the Prayers of David the son of Jesse, in the second book are marked as "of the chief musician." 52-55 is a collection of *maskils,* 56-60, of *miktams,* and 57-59, of *al-tashheths.*

Growth of the Psalter. An evidence of the growth of the Psalter and the method of its growth is the existence of different recensions of the same Psalm in different collections: so 14 = 53; 40, vv. 13-17 = 70; 31, vv. 1-3 = 71, vv. 1-3. In the last case two different Psalms have been developed out of the same liturgical formula; which throws light on the methods of Psalm composition. Besides these different recensions of the same Psalms we find also in the later collections Psalms composed out of or referring to other Psalms: so 108 vv. 1-5 = 57, vv. 7-11; 108 vv. 6-13 = 60, vv. 5-12. Psalm 135 is practically composed of citations from other Psalms, as is the greater part of 144. In these cases it is always a Psalm earlier in the Psalter which is made use of in the composition of the later Psalm; and similarly, in the case of references or allusions to other Psalms, it is invariably the latter Psalms which cite the former, never the reverse.[1]

[1] Psalm 96 cites 24, 47, 48; 97 cites 30, 32; 102 cites 69; 135 uses 115 and 134; 143 is a Mosaic of earlier Psalms, 27, 28, 69, 84; 147 makes use of 33 and 104.

There is somewhat similar evidence of growth within the collections, a number of collections containing at the close one or more Psalms which are divergent from their predecessors in various ways. Sometimes these appended Psalms lack the liturgical or other annotations used with the preceding, as in the collection known as Prayers of David, Son of Jesse (51-72). Sometimes they are different in tone, method or spirit, from the preceding, as in the Songs of Degrees (120-134). The most striking instance of such appended Psalms, however, is the appendix (84-89) to the Psalter of the Sons of Korah (42-49), where the added Psalms are not inserted in or added to the already existing collection, but constitute a supplement, quite separate from the original collection. In this case the divergence shows itself among other things in a difference in the use of the divine name, the original collection using *Elohim,* the appendix, *Yahaweh.* Similarly in the late Davidic Psalter (138-144) the concluding Psalm (144) shows most markedly evidence of a separate popular use, resulting both in the amalgamation of new material and also in corruption of the text.

Most instructive as showing the method of composition of Psalms is the book of Chronicles. The Chronicles were compiled not long before 300 B. C. by the Levitical singers of the Temple, and consequently pay especial attention to ritual and music. In I Chronicles 16^{8-36}, we have a Psalm, said to have been sung at the consecration of the Temple, which is compiled out of Psalms 105, 96 and 106 as follows: I Chronicles 16, vv. 8-22 = Psalm 105, 1-15; I Chronicles 16, vv. 23-33 = Psalm 96; I Chronicles 16, vv. 34-36 = Psalm 106, vv. 1, 47-48. This manner of combining and adding to Psalms was freely used in the composition of the Psalter. Besides those cases already cited, of which we have external evidence, there are others of which we have internal evidence. Psalm 19 is composed of two Psalms of different metres, on different themes, of different dates; vv. 1-6, an early sun hymn, and vv. 7-14, a later praise of the Law. To Psalm 32 has been added, without title in the Hebrew, Psalm 33, composed on the motive of the final verses of 32. In Psalm 44 we have an earlier Psalm, vv. 1-8, to which were added later vv. 9-26 in an entirely different tone. A still clearer example of this change of tone by a later revision to fit changed needs or conditions is furnished by Psalms 9 and 10. These

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originally constituted one Psalm, an alphabetic acrostic of 44 verses, two verses to each letter of the alphabet. The original Psalm, identified by its acrostic form, is preserved in Psalms 9^{1-18} and 10^{15-18}. In place of the original intervening verses have been substituted others, not acrostic, and in quite a different tone. Other cases of composition will be noted in the treatment of the individual Psalms. Some of these represent revision of such a character that while we can say that there have been one or more revisions and that there are both early and late elements in the final Psalm, it is impossible clearly to distinguish the different parts, and to say that these verses are earlier and these later, owing to the manner in which the whole has been worked together.

Between the first three books and the last two there is a marked difference in the headings, showing that some very considerable change in musical and liturgical uses and customs had taken place between the collection and formation of books 1-3 and books 4 and 5. The Psalms of the first three books are abundantly provided with musical and liturgical directions, and in not a few cases with historical notes besides. These cease practically entirely with the close of book 3. That this change antedates the compilation of Chronicles appears evident from the fact that the historical notes are all drawn from the book of Samuel, never from Chronicles; and that the liturgical and ritual terms used in the Psalms of the earlier books were either unknown or imperfectly understood by the Chronicler.

At the time of the Greek Septuagint translation of the Psalter, a century later, these terms were so obsolete that in most cases they were merely transliterated. Traditionally they were sacred and must be preserved; practically they were senseless. Psalmody was still alive, however, in the sense that old Psalms were applied or adapted to new uses, and the Septuagint gives us additional information with regard to the use of certain Psalms, information which is not in the Hebrew text.

In general it may be said that the dates of the Psalms correspond with their position in the Psalter, at least in so far that the earlier Psalms are in books 1-3, and the later in 4 and 5; but there were, until a late date, revisions of Psalms and collections of Psalms to adapt them to new uses and conditions.

The Psalter was a slow growth, and for the method of the growth and composition, both of some individual Psalms and also of the collection as a whole, one may well refer to such Christian hymns as the Te Deum. There has been a tendency on the part of recent modern commentators to ignore this growth in practice, while recognizing it in principle, and to date the Psalms by their very latest elements. Tradition ascribes the creation of Hebrew psalmody to David. Liturgical songs and rituals existed before his time, and the tradition apparently means only that in his time liturgy and ritual, as well as law and government, began to assume a definite and fixed form. We may accept the tradition as indicating the beginning of the Psalter as such; its completion was almost 800 years later.

Divine Names in the Psalter. The mark of composition which was first detected in the Pentateuch was the divergent use of the two divine names, *Yahaweh* and *Elohim*. With that as the first clue the Pentateuch was ultimately resolved into its component parts and scholars were able to trace the method of growth and development, first of the Pentateuch, and then of the historical books. In the case of the Pentateuch it appeared that there were two early documents—collections of traditions, laws and history—one originating in Judah, and one in Israel, the former using Yahaweh as the personal name of the god of Israel, and the latter Elohim. There is a similar diversity in the use of these names in the Psalter. In book I Yahaweh is used 272 and Elohim 15 times; in book II Yahaweh is used 30 and Elohim 164 times; in book III, Psalms 73-83, Yahaweh is used 13 and Elohim 36 times; while in Book III, Psalms 84-89, Yahaweh is used 31 and Elohim 7 times; in books IV and V, Yahaweh is used 339 times, and Elohim only in the composite Psalms 108 and 144. Books I, IV and V are therefore Yahawistic books. Book II and book III, Psalms 73-83, are Elohistic, while the small collection, Psalms 84-89, with which book III ends, and which, as already pointed out, is a supplementary Korah collection, is Yahawistic.

Following the analogy of the Pentateuch, this would suggest that books I, IV and V are in origin Judean; books II and III in origin Israelitic. So far as the Korah and Asaph collections are concerned this is supported and confirmed by most unmistakable internal evidence. So in Psalm 89[12] Tabor and

Hermon are used as synonyms of north and south, which is physically impossible except for a psalmist writing in northeastern Galilee, where Hermon and Tabor are the conspicuous points northward and southward. Psalm 42 refers precisely and definitely to the temple of Dan at the great source of the Jordan. Psalm 46 is a Psalm of a temple situated on a river, as was Dan. Throughout the Psalter of the Sons of Korah it is the God of Jacob who is invoked. In the Asaph Psalter Joseph comes to the front, as in Psalms 80 and 81; or the Sons of Jacob and Joseph, as in Psalm 77 [15]. Here also we find repeatedly the phrase "God of Jacob," as in Psalms 75[9], 76[6], and Israel dominates, as in 80[1], 50[7], and 73[1]. It appears plain that the Psalter of the Sons of Korah originally belonged to the temple of Dan, and, that being the case, we should naturally suppose that the Psalter of Asaph had its origin in a Josephite shrine. For the Prayers of David the son of Jesse the case is not so plain; but the presumption of their combination with other Israelite collections, together with the use of Elohim instead of Yahaweh, would point toward the northern rather than the southern kingdom.

This ascription of these collections in origin to the northern kingdom is in line with the general literary, historical and religious development of the Biblical books. It will be remembered how large a part of the prose books of the Bible was derived originally from Israel, and especially from the shrines of Israel. In the Pentateuch the Elohistic document is admittedly Israelitic. Deuteronomy is traceable in its origin to the Josephite shrine of Shechem.[1] Judges and a considerable part of Samuel and Kings are of Israelite origin. The earliest written prophecies belong to Israel; for Amos, even though a Judean by origin, is to be ascribed to Israel and to

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[1] The mountains of the blessing and the curse (Deut. 11 [29], 27) are Gerizim and Ebal, south and north of Shechem; the emphasis on the name Elohim is Israelitic, as in the poetry contained in chapters 32, 33; Deuteronomy follows the Israelite tradition and takes the Israelite attitude in reference to Horeb, to Aaron (9 [20]), Solomon (17 [16]), the Ammonite, Moabite and Edomite (23 [3-8]), the Syrian ancestry (26). Its permeating doctrine of loving kindness, and its practical doctrine of mono-Yahawism derive from the Israelite prophet Hosea. The Josephite tradition is predominant, as in the Blessings of Moses (33), and in the emphasis on the Egyptian captivity.

the shrine of Bethel. All this material was, after the fall of Samaria, adopted, worked over and adapted to Judean conditions, and especially to the conditions of the Temple of Jerusalem. Precisely the same was done in the case of the Psalter.

Book I may perhaps be regarded as equivalent to the early document J in the Pentateuch, in its origin and collection Judean, from Jerusalem; books II and III, as traceable to the shrines of the northern kingdom; while books IV and V belong to the later Jewish development, equivalent to the Priest code in the Pentateuch.[1]

Authorship and Occasion of Psalter. In church tradition, both Jewish and Christian, the Psalter is ascribed to David. So, in the New Testament, Moses connotes the Pentateuch, as "In the Bush Moses says"; and David connotes the Psalms, as "David says." The headings of the Hebrew Psalms represent a period where this stage had not yet been reached, although a majority of the Psalms are, according to those headings, ascribed to David. The Septuagint represents a further development of the Davidic tradition, many Psalms being ascribed to David in the Septuagint which are not ascribed to him in the Hebrew text. The larger number of the Psalms ascribed to David in the Hebrew text are not assigned to special occasions, but merely designated "of David." There are, however, a number of Psalms, particularly in the collection of the Prayers of David son of Jesse, which are ascribed to a particular occasion, as 51, "A Psalm of David, when Nathan the prophet came unto him, after he had gone in to Bath-sheba"; 52, "When Doeg the Edomite came and told Saul and said unto him, 'David is come to the house of Ahimelech'"; 54, "When the Ziphims came and said to Saul, 'Doth not David hide himself with us?'"

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[1] Besides the names Yahaweh and Elohim, which mark Judean or Israelite influence, peculiar to the Psalms are Yah, an ancient form of Yahaweh, used elsewhere only in proper names, but preserved in the Psalms in liturgical formulae; and Adonai (LORD), the late substitute in the Jewish pronunciation for the sacred and unspeakable Yahaweh. The former is a mark of early origin; the latter, of late revision. The compound name LORD GOD (Yahaweh Elohim), as in Deuteronomy, is used in three Psalms, all of Israelite origin (59^{6}, $80^{5,10}$, $84^{9,12}$). We have also occasionally the name Eloah, the singular of Elohim, Shaddai (Almighty), Elyon (Most High), Fear, Rock, and El (God), properly a common title of divinity, but used also as a proper name.

The headings of these Psalms are derived from the Book of Samuel, evidence, apparently, as has already been pointed out, that these headings were composed before the compilation of Chronicles, a conclusion confirmed by the fact that no such headings are to be found in the last two books of Psalms.[1] Besides the Psalms attributed to David, there are also a few attributed by name to other authors; the Sons of Korah, 42-49, 84, 85, 87, 88; Asaph, 50 and 73-83; Solomon, 72 and 127; Heman the Ezrahite, 88; Ethan the Ezrahite, 89; Moses 90-99. One of these Psalms (88) is assigned to two authors, and there is a considerable divergence as to authorship, as already pointed out, between the Hebrew and the Greek translation. It is universally agreed by modern scholars that these ascriptions of authorship and historical occasion of individual Psalms have little or no value. Their cause and their development are plain. The Book of Chronicles, already cited, shows the method of composing and attributing Psalms at that period, as does the additional Psalm contained in the Septuagint collection. Later Hebrew and Greek manuscripts give us further evidence of the method of attribution of Psalms to occasions and to authors; so, for instance, certain Hebrew manuscripts ascribe 17 to Nebuchadrezzar. In a Greek manuscript (Amiatinus) Psalm 1 is headed "Psalm of David; he speaks of Joseph who buried the body of the Lord"; evidently derived from a comment of Tertullian. We find also the same method of attribution of hymns to authors and occasions in the Christian Church, as in the case of the Magnificat and Nunc Dimittis, and later of the Te Deum.

[1] With one exception, in Psalm 142, of which *in loco*. In the first book there are three historical headings to Psalms 3, 7, and 34. The first seems to be suggested by the similarity of the statement of Cush, 2 Sam. 18 ^{32}, to verse 1 of the Psalm, but has been broadly connected with the whole episode of David's flight from Absalom, commencing with 2 Sam. 15. The heading of Psalm 7 evinces a confusion between Shimei, the Benjamite, 2 Sam. 15 ^{5}, and Cush, 2 Sam. 18 ^{31}. Similarly in the heading of Psalm 34 Achish, 1 Sam. 21 ^{10}, and Abimelech, Gen. 21 ^{32}, are confused. It is natural to suppose that these three headings are from the hand of one man, who quoted rather carelessly from memory, and who was evidently familiar with Samuel and JE. With the Prayers of David, Son of Jesse the case is different. Here the historical headings become both more accurate and more systematic. Of 13 Psalms, 51-63, 8 have historical headings, viz. 51, 52, 54, 56, 57, 59, 60, 63. It looks as though a scribe sat down with this song book and a manuscript of Samuel before him and deliberately attempted to connect the two.

The Book of Samuel is itself the suggestion and the basis of the historical headings of Psalms ascribed to David. That book utilizes older poems, especially from the lost book of Yasher,[1] among which are several hymns and poems of David. Second Samuel 22 contains the same Psalm which appears in the Psalter as Psalm 18. In the Book of Samuel this is headed: "And David spake unto the LORD the words of this song in the day that the LORD had delivered him out of the hand of all his enemies, and out of the hand of Saul." Basing apparently on this attribution, on the Lamentation for Saul and Jonathan (2 Sam. 1), and the Last Words of David (2 Sam. 23), pious collectors searched the Book of Samuel for occasions with which to connect the composition of Psalms in their time ascribed to David. The method of ascription is well illustrated in the case of Psalm 51, where verse 16 was connected with the "blood guiltiness" of the murder of Uriah, the Hittite. Similarly the reason for the connection of Psalm 60[2] with 2 Samuel 8 is very evident. The connection in other cases is somewhat more elusive. Psalm 72 was applied to Solomon evidently on account of the first verse, the reference to the king and the king's son; and it is clear that at the time when it was so ascribed the Davidic origin of this collection was assumed. Psalm 127 was ascribed to Solomon because of the reference in verse 1 to the building of a house. As in the books of Samuel hymns are ascribed to David, so at the close of Deuteronomy two Psalms are ascribed to Moses. It was this and the occurrence of the name of Moses near the end of Psalm 99 which led to the ascription of Psalms 90-99, which have also a certain literary kinship with the Psalms in Deuteronomy, to Moses. The names Sons of Korah, Asaph, Heman and Ethan indicate collections originating in Dan and other Israelite

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[1] *Yasher* is *Israel,* with omission of the divine *El.* The word appears also in a lengthened poetical form os *Yeshurun.* The book of Yasher, therefore, is the *Book of Israel.*

[2] Apparently in this Psalm the heading *lelammedh,* to teach, is borrowed from 2 Sam. 1 [18], where it is said that David ordered the song called "the Bow" (the lament over Saul and Jonathan) to be published, which was done in the book of Yasher. A certain similarity between Psalm 60 and the *Song of the Bow* has led the annotator to connect Psalm 60 with that song by borrowing the, to him, apparently unintelligible heading "to teach."

shrines, as will be pointed out more fully in connection with those Psalms.

It is not necessary here to recapitulate the reasons which have led all modern scholars to reject these ascriptions of authorship. It may be said, however, that not only can it be shown in very many cases by analysis of the Psalms that they are much later than the time of the authors to whom they are ascribed, but the whole principle of this ascription is wrong. It rests on the assumption that the Psalms were occasional poems. They are in reality hymns, and even a slight study of hymnody and liturgical literature will convince any one that the ascription of hymns to certain dates by the method here employed is impossible. The traditional ascription of the Psalms to David has its value, however, even though the headings of the individual Psalms must be rejected.

Unfortunately, modern scholars, while recognizing the impossibility of the ascription of these hymns to particular events and occasions in the life of David, have been guilty almost to a man of the same error in a worse form. They, on their part, have treated these hymns as occasional poems, and endeavored to assign them to events in the history which they have reconstructed after exactly the same method pursued by those who made the captions of the Psalms in Chronicles and the like. They are still further away from the date of composition than were the first Hebrew titlemakers, and their conclusions are proportionately worse. They may fairly be compared with the example cited from Amiatinus. They have treated the Psalms not as hymns composed or used for liturgical purposes, but as occasional poems composed to celebrate some historical event; not as hymns composed like Wesley's to be sung by choir or congregation, but as a national anthology, the lyrical effusions of court poets celebrating the triumphs or bewailing the misfortunes of king or people. This mistaken principle of identification of the Psalms as occasional lyrics led inevitably to a further mistake in identification of their date and occasion by their contents, as that penitential Psalms must indicate a period of calamity, and joyful and triumphant Psalms a period of prosperity. This method of treating the Psalter has largely vitiated modern criticism and commentation on the Psalms, and led into a pathless wilderness of subjective and conflicting vagaries. The true key

to the method of study of the Psalter is to be found in the history of liturgies. The study of the hymns of the Christian Church, of Wesley, Luther and their ilk, and of the great olden hymns, the Kyrie Eleison, Magnificat, Nunc Dimittis, Gloria in Excelsis, and Te Deum, their origin and growth and cause and use, their conservation of the ancient, their adaptation to new conditions, doctrines and rituals throws much light upon the Psalter. Of equal if not greater importance is the study of the ancient ritual hymns of India and Persia, Egypt and Babylonia, and especially of the latter, because of their closer affinity to the Hebrew Psalter.

Origin of Psalmody. The origin of Hebrew hymnody is very ancient, as can be shown by a comparison with ancient Egyptian, and still more with Assyrian-Babylonian hymns. The poetic scheme is substantially identical in the hymnody of all three. The citation of a few examples will best exhibit this:

(From a hymn to Amen Ra, Egyptian.)

"The One maker of existence:
(Exalted) maker of beings:
From whose eyes man proceeded;
Of whose mouth are the gods;
Maker of grass for the cattle:
Fruitful trees for men:
Causing the fish to live in the river:
The birds to fill the air:
Giving breath to those in the egg:
Feeding the bird that flies:
Giving food to the bird that perches:
To creeping and flying thing alike:
Providing food for the rats in their holes:
Feeding things that fly in every tree."

(From a Babylonian hymn to Shamash.)

"The law of man dost thou direct,
Eternally just in the heaven art thou,
Of faithful judgment toward the whole world art thou,
Thou knowest what is right, thou knowest what is wrong.
O Shamash! Righteousness has lifted up its head.
O Shamash! Wrong like a stalk is cut off;
O Shamash! The support of Anu art thou;
O Shamash! Supreme judge of heaven and earth art thou;
O Shamash! Supreme judge, great lord of all the world art thou;
Lord of creation, merciful one of the world art thou."

(From a Babylonian-Sumerian penitential Psalm.)

"The Lord has looked upon me in the rage of his heart.
A god has visited me in his wrath.
A goddess has become angry with me and brought me into pain,
A god (known or unknown[1]) has oppressed me;
A goddess (known or unknown) has brought sorrow upon me.
I seek for help, but no one takes my hand.
I weep, but no one approaches me.
I call aloud, but no one hears me.
Full of woe, I grovel in the dust without looking up.
To my merciful god I turn, speaking with sighs.
The feet of my goddess I kiss imploringly.
To the god (known or unknown) I speak with sighs.
To the goddess (known or unknown) I speak with sighs.
O Lord, look upon me, accept my lament.
O goddess, look upon me, accept my lament.
O goddess (known or unknown) look upon me, accept my lament."

Of a different character is this little prayer inscribed on a votive glass axe made in imitation of lapis lazuli and dedicated to Bel Enlil by a Babylonian king of the fourteenth pre-Christian century, "for his life," and discovered by me at Nippur, which might have been addressed to Yahaweh by a pious Hebrew at any period covered by our Psalms:

"That He may hear his prayer;
Hearken unto his desire;
Accept his prayer;
Preserve his life;
Make long his days."

The resemblance between the Hebrew and Babylonian is particularly close. There are certain ritual formulae which occur in both; certain phrases; certain ideas, and certain conventions.

We possess considerable collections of Babylonian liturgies and ritual hymns, covering in all a period of 3,000 years or thereabouts, in origin Sumerian, adapted and often translated, but still remaining Sumerian in thought and form and largely in language. The first thing we notice about these hymns is their persistency. One Sumerian hymn, originating in Nippur presumably as early as 3000 B. C., contains a colophon stating that it was copied in 97 B. C. It was apparently

[1] Presumably the name of the god causing the calamity is to be uttered here, if known.

still in use at that period. That it was an act of religious merit to preserve and to propagate these hymns is shown by a prayer of the Assyrian king Ashurbanipal, attached to a series of tablets containing liturgies, in which he claims favor from the gods because he has had these tablets copied for his library. But while they thus persisted as ritual hymns, they did undergo changes to adapt them to use in new conditions. Hymns originating at Nippur were changed by the addition of other verses to make them suitable for use in other temples, especially in Babylon.

A priori, in view of the persistence of ritual and liturgies in general, we should expect something of the sort in the case of the Hebrew ritual and liturgies. This is, roughly speaking, the oldest element in religion, and the most persistent. We have abundant evidence of the existence before the Exile of Temple psalmody in connection with ritual acts, and especially with sacrifice. It would be an astonishing thing if all this were cast away, and a new psalmody created at a time when the greatest efforts were being made to restore the ancient Temple and to collect and conserve the ancient writings and the ancient traditions. In point of fact, as has been already incidentally pointed out, the very latest Psalms in the Psalter retain an otherwise obsolete name of the Divinity (Yah) and are extremely primitive in form, mere developments and iterations of the *hallelu-yah*. There is evidence in the Psalms themselves that old Israelite hymns were adapted to a new use in the Jerusalem Temple in precisely the same way in which the hymns of Nippur were adapted to the use of Babylon. This principle has been recognized in the critical analysis of the prophets Amos and Hosea, and verses applying the Israelite prophecies to Judah and Jerusalem identified as insertions, redactionary glosses on old material. But the critics have failed to recognize the same process of adaptation in the Psalter, where the hymns of Dan, and Shechem, and Bethel have been adapted for use in Judah and Jerusalem, and here a comparison of the old Babylonian liturgies is most illuminating. So, for instance, in a "Psalm on the flute to Enlil" Enlil is besought to "repent and behold thy city." Nippur, and the Temple E-Kur, its parts, gates, storehouses, etc., are enumerated, following which come similar lines with Ur and Larsa taking the place of Nippur. That is, this, originally a Nippur hymn, was later adapted for use in other

temples also. This is very common in these hymns. To a similar adaptation of a hymn of one temple to use in the ritual of another is to be ascribed the appearance of Jerusalem in Josephite or Danite hymns (cf. Pss. 48 and 79); the appearance of the same Psalm in a Yahawistic and Elohistic recension (cf. 14 and 53, 40 and 70); or the occasional appearance of Yahaweh in an Elohistic Psalm.

Sometimes these old Sumerian-Babylonian hymns correspond singularly in minor matters of ritual with the Hebrew, Commentators have noted in the case of Psalm 104 that it commences with a half verse, which is a sort of caption to the Psalm. Among other Psalms commencing with a half verse are 16, 23, 25, 66, 100, 139. But this is a customary method in Sumerian. So, for instance, a hymn is headed:

"Of the Lord, his word."[1]

This is the theme, and the poem proceeds to tell what his word has wrought, in iteration and reiteration:

> "Of the Lord his word afflicts the folds with trouble.
> The word of Anu, his word, etc.
> The word of Enlil, his word, etc."

Or again:

> "The princess, the princess wails over the city in sorrow."

After which follow a long series of repetitions in which the princess is named, as:

> "The Queen of Nippur wails over the city in sorrow, etc., etc."

It reminds me of the songs, and especially the war songs, among my Arabs at Nippur. One, a chief or leader, would spring forward, stamp, leap in the air, brandishing his weapon, and chant a line. All would dance about, brandishing their weapons and repeating this, until the chief or a leader gave another motif. Somewhat similar in idea are the hymns cited above.

A marked characteristic of the old Sumerian hymns is the series of honorific names with which they frequently commence, those of Enlil being regularly nine in number; fairly well conventionalized and traditionalized. Compare with this the opening of the 18th Psalm, with its series of honorific

[1] These translations are from Langdon's *Babylonian and Sumerian Psalms.*

names of Yahaweh. Honorific names are introduced also at other points in Babylonian hymns, or their equivalents in the form of repetitious phrases containing titles in various form, reciting deeds and attributes, or possessions, as temples, walls, etc. The object is to appease the deity by these recitals, and so bind him to the appeal of the suppliant. Even penitentials often contain material of this description to such an extent that at first sight they seem like exultations. For a similar use of honorific titles, deeds, etc., in the body of the hymn, compare Psalms 62, 65, 66, 68, 71, 73, 77, 89, and notably the *Hallelu-yah* Psalms at the close of the Psalter.

At or near the end of many of these old Babylonian liturgies we find a summons to sacrifice:

"Unto the temple of god upon a lyre let us go with a song of petition.
The psalmist a chant shall sing.
The psalmist a chant of lordly praise shall sing.
The psalmist a chant upon the lyre shall sing.
Upon a sacred tambourine, a sacred *lilissu* shall sing.
Upon the flute, the *manzu*, the consecrated lyre shall sing,"

or again:

"Father Enlil, with song majestically we come, the presents of the ground are offered to thee as gifts of sacrifice.
O lord of Sumer, figs to thy house we bring; to give life to the ground thou didst exist.
Father Enlil, accept the sacred offerings, the many offerings,
We with offerings come, let us go up with festivity;"

which resembles most strikingly the Hebrew. Many of the Hebrew psalms exhibit a similar composition, and a similar purpose. So in Psalm 65, after the purification of the worshipper (v. 3), we find him entering God's courts with offerings of fruits of the ground (4); then follows an outburst of praise of God's miraculous bounty, containing a recital of His marvelous works and signs, which cause those of distant lands to stand in awe (5-8); from His heavenly rivers He waters the earth, making grain to grow and gladdening the ground (9-13a); and at the very end (13b) comes, as so often in the Sumerian, the call to shout and sing, or play instruments, as the gifts are actually presented in sacrifice. In 66 it is a presentation of vows of whole burnt offerings, bullocks, rams and goats (vv. 13-15).[1] Perhaps the actual

[1] Cf. also Hezekiah's Thank Song, Is. 38.

method of presentation of the sacrifice, and the relation of the Psalm as a liturgy to that sacrifice is most clearly exhibited in Psalm 118. This is a thank offering ritual. After a long processional ceremonial, and responsive chanting connected therewith, we come finally, near the end of the Psalm, as seems to be commonly the case in the Sumerian sacrificial liturgies which we possess, to the actual sacrifice, indicated by the remains of a rubric, directing that the sacrifice be offered (v. 27), and followed by the sacrificial praise song which Jeremiah tells us was in use in the Temple in his day (33 [11], cf. also Chron. 7 [3], 1 Mac. 4 [24]).

Frequently the Psalms end merely with an outburst of praise, singing and making melody on various instruments to the Lord, like the first of the Sumerian psalms cited above. This would seem to be the *tehillah* of the Psalm, to be sung at the actual sacrifice (cf. psalms 18 [49], 71 [22-24], 74 [21-23]. Psalm 100 ends in the same way, also 136 and 138. In 77 the *tehillah* or praise cry is apparently the grand hymn of the thunder storm with which that psalm closed (vv. 16-20); at least this follows immediately after the point at which from some other analogies we should expect the sacrifice, namely the point of favorable answer; here, that God has redeemed Jacob and Joseph. Sometimes the sacrifice seems to be indicated at an earlier point in the Psalm, however, and sometimes the whole Psalm constitutes a *tehillah,* as in the case of the *halleluiahs* at the close of our collection of Psalms.

Certain stock phrases or ritual formulae occur over and over again in the Sumerian as in the Hebrew Psalms; and occasionally we find the same formula in both. The phrase "how long" is one of continual use in the Babylonian hymns, and is recognized so clearly as a specific ritual phrase that lamentations or penitentials are frequently designated as "how longs," or more fully "how long thy heart." The same formula is used in Hebrew psalmody, most notably in Psalm 13, where four half verses commence with an "how long"; and in Psalm 74 [9] the "how long" is used as a designation of psalmody, as in the Babylonian.

These "how longs" are sometimes connected in the Babylonian as in the Hebrew by calls to God to show himself, and followed by passages which seem to show an answer to the prayer. Such is a hymn entitled: "Like the sun arise." All is destruction; no libations are offered; the psalmist speaks

no word, the "how long thy heart" is stilled; in city as well as in temple all is desolation. So it goes on for forty lines, and then comes a broken and fragmentary clause, the rest being lost, but enough to indicate the nature of the part lost, and to show us why the hymn was entitled "Like the sun arise," viz.—"Thou turnest back, thou causest to abound, thou bringst to an end, etc." This psalm is apparently a liturgy to accompany a sacrifice for deliverance from dangerous sickness. The success of the sacrifice is indicated in the last verse, which assumes a favorable answer, with which cf. Psalm 40, among others.

Note also the frequent use of *arise* (so, for instance, 9^{19}, 10^{12}, 17^{13}), *be exalted* and similar words and phrases in the Psalms as ritual indications, i. e., as marking a particular point in the liturgy to be accompanied by ritual acts.

Certain divine titles are common to the Babylonian with the Hebrew psalms, as steer, bull, hero, shepherd; and certain activities, such as casting down the mighty and exalting the poor or lowly.[1] Similarly the old Persian Gathas exalt the poor, and care for the poor is an essential part of their religion; so Yasna XXXIV: "What is your kingdom? What are your riches? To care for your poor."

[1] Cf. also a series of hymns and prayers found in the Theban Necropolis, from the time of the 19th Egyptian dynasty, 1350-1200 B. C., which express the religion of the poor, and which are very illuminating for comparison with some of the Hebrew Psalms. The general spirit of these hymns, memorials for deliverance from trouble caused by their own sins, and from the bondage resulting from those sins, setting forth the sweetness of the love and mercy of the gods, with an ardent desire to make this known to all men, reminds one much of our Psalms.

Amen Ra is spoken of as the god

"Who comes at the voice of the distressed humble one;
Who gives breath to him who is wretched."

Amen is he

"Who comes at the voice of the humble man.
I call upon thee when I am in distress:
And thou comest that thou mayest save me;
That thou mayest give breath to him that is wretched:
That thou mayest save me that am in bondage."

Of him it is said:

"Thou art a Lord to him that calls upon thee.
Yet is the Lord disposed to be merciful.

. . . . . .

Thou art a Lord to him that calls upon thee."

These have become in both cases stock phrases of the ritual. Indeed in the old Babylonian hymns the sovereign himself must identify himself with the poor, the needy, the afflicted, and designate himself as such when he comes as a suppliant to God, uttering the so-called penitential psalms. Similarly in the Hebrew Psalms the suppliant king or the people are designated as the poor, the needy, etc., and per contra the enemy against whom the supplication is directed becomes the rich or the mighty. So also the stretching forth of the arm, the lifting up the head or face of the deity, which arrests heaven itself, are common to Babylonian and Hebrew. Some other phrases from the Babylonian hymns, such as "From the rising of the sun to the setting of the sun," are strikingly similar to those used in Hebrew poetic language.

Most important for our purposes is the use of the *word* or *spirit*. In a number of the Sumerian liturgies, originally from Nippur, the word or spirit of Enlil seems to be the cause of the disaster. (At times it is almost hypostatized, as in some of the Hebrew Psalms.) Temples and houses are destroyed, and great havoc is wrought. Some have supposed this destruction to be wrought by external foes, such as the Elamites, and these psalms to be penitentials after or against foreign invasions. In almost all, if not all cases, a careful examination fails to reveal outside foes. It is the storm, the rain, the thunder, the lightning which have wrought the destruction. It is Enlil, lord of the storm demons, whose word and whose spirit work devastation in the rain floods of winter, which wash down walls, and bring disaster on the mud-built towns and temples. To me, who have twice wintered in Nippur, these *er-sem-ma* psalms seem very natural and vivid pictures of the winter storms and their devastation, terror and misery, bringing back many occasions where I

Here over against the "Pharisaic complacency of the priestly and official texts, boastful and cold, or the Declaration of Innocence of the Book of the Dead, we find the very spirit of that self-abasing and sorrowful appeal, conscious of unworthiness which Matthew Arnold called the Hebraic attitude as opposed to the Hellenic." These Psalms are the cry of the humble, helpless man, conscious of sin, deserving punishment, to the mercy of a god who prefers "the distressed before the mighty, . . . whose wrath is soon past, and who sends no earnest suppliant away."

The Religion of the Poor in Ancient Egypt, by Battiscombe Gunn, Journal of Egyptian Archaeology, vol. III, part II, April, 1916.

could well imagine priests and people supplicating in just such lamentations. The following verses taken from one of these liturgies, originally of Enlil from Nippur, later adapted to Babylon and Markuk, will, I think, establish the correctness of my interpretation:

"The word which stilleth the heavens on high,
The word which causeth the earth beneath to shudder,
The word which bringeth woe to the *Annunaki*,
His word is an onrushing storm, which none can oppose,
His word stilleth the heavens and causeth the earth to retire,
Mother and daughter like a reed mat it rends asunder.
The word of the Lord prostrates the marsh in full verdure.
. . . . . .
The word of the lord is an onrushing deluge.
. . . . . .
His word rends asunder the huge *sidr* trees."

The similarity of this passage to the picture of the storm in Psalms 18 and 29, especially the latter, cannot fail to strike any reader. In general, I fancy, these *er-sem-ma* psalms were penitential liturgies to avert Enlil's wrath and the devastation of his winter storms, or else to be used in connection with the annual repairs and restorations of temple and town at the close of the rainy season. And this, I think, throws light on some of the Hebrew penitential psalms which have been supposed to indicate conditions of national disaster, oppression by a foreign enemy, and the like. They indicate rather foes of another sort; they are a part of the ritual, the hymns and the liturgies accompanying the sacrifices offered for release from calamities due to unwitting sins, to overcome the evil spirits of disease and disaster invoked by the wily imaginations of enemies, to avert pestilence, famine, cloudbursts and much more due to the wrath of God, or to demon powers. They are frequently exaggerated in their representations of calamity and sin, after the convention of liturgies. They are to be studied first and foremost in connection with the calendar of feasts and fasts, the sacrificial ritual and the Temple services, not in connection with the political and military history of Israel.[1]

[1] Sacrifices and Ritual Occasions with which Psalms may be connected:

1. Whole burnt, cf. Lev. I.
2. Meal offering, of which only the memorial or *azkara* was burned, Lev. II.

This does not mean that there is no national element in the Psalms, and that they were utterly divorced from the political life of the nation. That undoubtedly played its part, and the history and economics of Israel are reflected in the Psalter; but essentially the Psalms are ritual hymns, and their occasion and their use are to be determined not so much by the study of the political life as by the study of the religious practices of Israel. They are to be connected not primarily with military events, and the deeds and disasters of great leaders, but with the needs and experiences of worshippers, and the requirements of the leaders and directors of that worship.

Psalm 35 is a good example. The first few verses sound like a battle hymn, but what follows shows that it is really a liturgy not against foreign warriors, but against machina-

3. Peace and free will offering, Lev. III.
4. Sin offering: a, for priest; b, congregation; c, ruler; d, individual, Lev. IV, Num. XV, 22 ff.
5. Guilt and Trespass, Lev. V, VI, VII, Num. V, XV, 3.
6. Consecration of priests, Lev. VIII-X.
7. Purification after child birth, Lev. XII.
8. Purification after leprosy, Lev. XIII, XIV.
9. Purification after unclean issue, Lev. XV.
10. Red heifer, Num. XIX.
11. Atonement, Lev. XVI, Num. XXVIII.
12. Vows, Nazirite, Num. VI.
13. Consecration of Levites, Num. VIII.
14. New moon, Num. X, 10.
15. First fruits, Num. XV, 17 ff., XXVIII, Deut. XVI, XXVI.
16. Daily morning and evening, Num. XXVIII.
17. Sabbath, Num. XXVIII.
18. Passover, Num. XXVIII, Deut. XVI.
19. New Year, Num. XXVIII.
20. Tabernacles, Num. XXVIII, Deut. XVI.
21. Priestly blessing, Num. VI, 22 ff.; viz. Ps. 134, 67, 8 [3], [7], [19], 4 [6].
22. On days of gladness, set feasts and new moons, trumpets blown at sacrifices, Num. X, 10.
23. Ark Song: going out, Num. X 35; return, X 36; viz. Ps. 24, 8.

To these may perhaps be added:

24. The fast of the fifth month, and the fast of the seventh, Zech. 7 [5].
25. The feast of Purim, Esther 9 [20] ff.
26. The feast of Dedication, 1 Mac. 4 [52-59].
27. The feast of the Battle of Beth Horon, 1 Mac. 7 [43-49].

tions of neighbors and consequent calamities. It must be remembered to what extent calamities were supposed to be due to the workings of evil spirits invoked by secret devices of enemies. A considerable number of Psalms are, I fancy, liturgies connected with sacrifices intended to procure deliverance from calamities resulting from such adversaries. Such are 6 and 7. Psalms 12, 19, 22, 36, 52, 53, 55, 56, and 91[1] are also of this general type, but more exactly, perhaps, exorcisms; and 55 has in fact an alternative, supplementary form, with a rubric directing that it may be used in case of failure of the first form (vv. 21 ff). In other Psalms the calamity is recognized as due to the guilt of the individual (i. e., Judah or the king of Judah) himself, as 25 and 32. Sometimes the calamity is clearly specified as dangerous sickness, as in 13 and 30. These Psalms are often liturgies to be used with the thank offerings for deliverance from calamity in sickness.

The resemblance between Babylonian and Hebrew psalmody is similar to that between Hebrew law and Babylonian law, Hebrew mythology and Babylonian mythology; not of borrow-

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[1] Psalm 91 was considered among the Jews particularly effective against evil spirits, and is termed in rabbinical literature "a song against plagues," i. e. evil spirits, the causers of disease. In the Targum, as well as in Midrash, the whole Psalm is given a demonistic interpretation. In later literature we find other Psalms used as charms and amulets for special occasions (so Psalm 3). At a later date we find 29 recommended to avert peril of drinking uncovered water in the dark on Wednesday evening or on Sabbath eve. In the Middle ages 16 and 109 were regarded as the means of detection of robbers. There was a similar use of the Law; and this use of the Bible as a whole was adopted by the Christians from the Jews. Babylonian literature contains a large number of such charms, sorceries or incantations, as does also the Indian Atharva Veda, and indeed such charms are a commonplace of religion. Sometimes they were written to be used as charms; sometimes hymns or verses written for another purpose were so used, their appeal of power or beauty or unintelligibility, as the case might be, constituting their special claim to efficacy against the powers of evil. Often these charms were used as liturgies to accompany some outward ritual act, as is frequently specified in the Atharva Veda. These charms are sometimes not only unmoral but immoral, to be used for help in illicit enterprises. The astonishing thing in Hebrew psalmody, which distinguishes it from similar religious liturgies, is that there should be so little of the incantation, charm or sorcery element that we can find only the faintest traces of it in the Psalms themselves, supported, however, by certain later uses and practices.

ing but of ancestral relationship. The Hebrew has not imitated the Babylonian, but is akin to the Babylonian.

As early as the third millennium B. C. the so-called Babylonian cult and civilization comprised the entire region from the Persian mountains to the Mediterranean, up to and even extending into Asia Minor. The mythology and the religion of that region were, therefore, a part of the inheritance of the Hebrews, whether through their Aramean ancestry, or the Canaanite predecessors whom they dispossessed or overlaid, whose language they adopted, and many of whose shrines they made their own. Hebrew hymnody was, accordingly, very ancient in origin, and, indeed, a study of literature and of religion would lead us to expect precisely this. Liturgical forms and liturgical rites are among the most ancient inheritance of every people. David's relation to Hebrew hymnody or psalmody is very much the same as his relation to the government of Israel. As he established the Israelite State in a new form, so he established the Church. But in doing so he was careful to preserve the old. Accordingly, he brought back the ancient Ark. Both church and state received a much more elaborate development under Solomon, but David was the real organizer both of the Kingdom and of the Church, and as the organizer of the latter the father of a new liturgical hymnody on the ancient lines. To what extent he himself was the actual author of Psalms it is impossible today to determine but in a very real sense he was the author of Hebrew Psalmody, the founder of the Psalmody of the Hebrew church, which yet had its roots in a greater antiquity. That is the real meaning of the tradition of the Davidic authorship of the Psalms, and in seeking to date the Psalter we may very properly follow that tradition in saying that David was its founder.

It should be added that with these striking affinities which have been pointed out there is a still more striking divergence in psalmody as in mythology and theology between Babylonian and Hebrew. Polytheism, superstition and sensuality, inherent elements in the Babylonian psalms, are purged from the Hebrew, which are monotheistic, pure and spiritual, the most exalted hymnody ever composed.

Poetical Form. The specific characteristic of Hebrew as of Egyptian and Babylonian poetry is repetition, balance, or so-called parallelism. The same thought is repeated in different

but similar words, or a contrasted thought is repeated in similar words, or the same thought is further developed in similar words. The simplest and far the most common of these forms of parallelism is the first, or synonymous parallelism, as in Psalm 15[1]:

"Yahaweh, who sojourneth in Thy tent?
Who dwelleth in Thy holy mount?"

Commonly a verse consists of but two parts, but sometimes it is threefold, as in verses 2 and 3 of the same Psalm:

"Walking uprightly,
Doing righteously,
And speaking truth in his heart;
He hath not slandered with his tongue,
He hath not done evil to his friend,
Nor put reproach upon his neighbor;"

or even, but very rarely, quadruple, quintuple, or sextuple.

The fourth verse of the same Psalm furnishes an example of contrasted or antithetical parallelism:

"Despised in his eyes is a villain;
But them that fear Yahaweh he honoreth;"

the form most common in Wisdom or gnomic poetry.

For an example of the third form, or synthetic parallelism, we may cite the quadruple third verse of Psalm 1:

"And he is as a tree planted by water streams,
Which giveth his fruit in his season,
And his leaf doth not wither,
And all that he doeth prospereth."

In the same Psalm there is a contrasted parallelism between the two parts, or unequal strophes of the Psalm, vv. 1-3, 4-5, the former picturing the righteous, the latter the wicked, the whole ending with a summing up verse, or moral, in contrasted parallelism, v. 6:

"For Yahaweh knoweth the way of the righteous;
But the way of the wicked shall perish."

Sometimes the conclusion, or moral, as it were, is in a half verse, commonly included in the last verse of the Psalm. So in Psalm 15[5]:

"His money he hath not given on usury,
Nor taken a bribe against the guiltless.
Whoso doeth thus, shall not be moved for aye;"

where the first two sections constitute together a verse of simple parallelism, while the third section is not parallel to either, but a concluding clause, summing up the whole Psalm. In some Psalms we shall find considerable irregularities in the parallelism, and passages and phrases which seem to fall under no real rule of parallelism, but in general the verses fall under one of the above categories, and a large part of the Psalms consists of pairs of verses in the first or synonymous form, sometimes varied by a contrasted parallelism, and perhaps introduced or closed or both by an isolated half verse stating theme and conclusion, or containing an invocation.

Some of the Psalms are divided into strophes or stanzas by their themes, as in Psalms 1, 19; by refrains, as in 42-43, 80, 107; by a *selah* or other ritual direction or provision for a chorus, an interlude or the like, as in 3, 4. These strophes are frequently unequal in size and irregular in construction.

The same is true of the rhythm or meter. There is no measurement of syllables or quantities constituting a real meter, but a rather rough and ready rhythm of beats, which ineptly, it is true, in lack of a better term, has been called dimeter, trimeter, pentameter, etc. Of these the trimeter is far the most common, the other rhythms being used rather for variety and to break the monotony, in introducing a new stanza and the like. A special form of the pentameter is the so-called *keenah,* or lament, because often, though by no means always, used in lamentations; a halting measure of three beats, followed by two, separated by a caesura, as it were, of which the second part of Psalm 19, vv. 8-10, furnishes the best example:

"The law of Yahaweh is perfect, restoring life;
The testimony of Yahaweh is sure, making wise the simple.
The precepts of Yahaweh are right, rejoicing the heart;
The command of Yahaweh is pure, enlightening the eyes.
The fear of Yahaweh is clean, enduring forever;
The judgments of Yahaweh are truth, righteous altogether."

This halting pentameter of six half lines of praise of the Law is then followed by a few verses of various rhythms, a good example of the manner in which in Hebrew psalmody the rhythm may be changed from verse to verse without apparent rule or order:

"More desirable than gold and much jewels,
And sweeter than honey and honey comb.
And thy servant is warned by them;
In keeping them is great reward.
Errors who perceiveth?
From secret sins acquit me.
And from foemen hide thy servant, let them not rule me;
So shall I be perfect and clear of deadly sin.
Let the words of my mouth be pleasing,
And the musing of my heart before Thee;
Yahaweh, my rock and my redeemer."

The whole ends, as will be observed, with a half verse without a parallel, not this time a summing up of the Psalm, but an invocation to God.

It must be remembered that Psalm poetry was not for recitation but for singing, and that Hebrew singing was not at all like our singing of ballads, songs and hymns, but more of the nature of what we call chanting. The range of notes was probably not large, a number of syllables or even words being often recited rapidly on one tone and then one syllable in another tone prolonged, or even inflected in more than one note. The music almost more than the words constitutes the metre, and hence the same tune may be set to Psalms of different metre.

Rhyme and alliteration play a very subordinate part in ancient Hebrew poetry, or rather there are properly neither rhyme nor alliteration, but what we may call for want of a better word assonance, the repetition of certain letters and the accumulation of certain sounds, in such a manner as to affect the ear musically and to impress the senses with an idea of meaning. This can only be shown imperfectly by the trans-

literation of a few verses. Let us take for an example vv. 3-5, of Psalm 2:

[1]N[e]natt[e]ḳḳā eth-mōs[e]rōthēmō
W[e]nashlīkhā mimmennu '[a]vothēmō.
Yōshēv bashshāmayim yisḥāḳ
'[a]dhonai yil'aj-lāmō.
'āz y[e]dhabbēr 'ēlēmō v[e]'appō
Ūvah[a]rōnō y[e]vah[a]lēmō.
Wa'[a]nī nāsaḳhtī malkī
'al-ẓiyōn har-kodshī.

To give one more example, the three following verses from Psalm XC (7-9) show us this assonance so formulated that it seems like the dominant note of the poetry:

Kī khālīnū v[e]'appekhā
Ūvah[a]māth[e]khā nivhāl[e]nū.
Shattā '[a]wōnōthēnū l[e]nejdekhā
'[a]lumēnū lim[e]'ōr pānēkhā.
Kī khol-yāmēnū pānū v[e]'evrāthekhā

Killīnū shānēnū k[e]mō-hejeh.

Such passages, however, are usually quite brief, a few verses interspersed among very many where the assonance plays distinctly a minor part.

The poetry of the Psalms has a certain irregularity which gives it part of its charm of freshness, as though living and growing and not yet finished and rigid. There are, however, certain very marked and rather naive and childish conventionalities and artificialities in the poetry of the Psalms, such as we always find in primitive, undeveloped art and literature. Of this nature is the use of the alphabetic acrostic in a number of Psalms. There are also a large number of what we may call stock phrases, which are used over and over again, and which make the Psalter, in spite of its great range in point of date, practically a unit from the linguistic standpoint. The vocabulary of the Psalter is not large, but there is proportionally quite a considerable part of it which is peculiar to the Psalms. The range of thought and allusion is

[1] All vowels are to be pronounced Italian fashion. Vowels written above the lines are slurred sounds, demi-vowels. Smooth breathing indicates no real sound, if at the beginning; if medial, a slight pause to prevent vowels running together. Rough breathing is a deep guttural twang. Letters dotted beneath the line are to be pronounced like the undotted letters, but with an explosive effect and as far down the throat as possible.

not extensive. We have a few nature hymns, i. e., hymns which make great use of natural phenomena, such as 8, 18, the first half of 19, 29, the closing portion of 77, and 107, only one of which, it will be observed, is in the latter books. In a few we have such references to surrounding natural phenomena, scenery or conditions that we are able to locate them by those allusions, especially certain Psalms in the Psalter of the Sons of Korah, and the Songs of Degrees or Pilgrim Psalter. In general the outlook of the Psalmist is bounded by the worship and the needs of the worshipper, his sin and suffering, his need of divine grace and help, and, above all, the loving kindness, the greatness, glory and holiness of God and of His abode, and the joy of His service. The Psalms of the earlier books are on the whole more interesting and finer as poems than those of the later books, the Psalter of the Sons of Korah being by common consent the finest collection of all poetically. The Psalms of the later books are more narrowly liturgical, written with the needs of worship in view. However, in universal experience the best poetry does not make the best hymns, and a number of the Psalms which are most famous and best known as chants and hymns come from the later books, like the Venite, the Jubilate, the Bonum Est and the Benedic Anima Mea.

Primarily the Psalter was the hymn book of the Jewish Church. In the earlier books we find hymns for royal sacrifices at morning and evening (3, 4), before and after battle (20, 21), for the taking out and bringing back of the Ark (68, 24), for the great Temple feasts (42, 43); and in the latter books, for the service of the Congregation in the Temple, for the redemption and salvation of Israel and the fulfillment of the national promises of old. But because it is a national hymn-book adapted to the whole ritual therefore it has numerous hymns for sin offerings, purification, sickness, vows, thanksgiving and the like, which, if not originally written for were readily adapted to the use of the individual worshipper. The Psalter should be studied primarily in relation to its use in connection with these ritual requirements, if one would understand both the form of its poetry and the original meaning of its terms and phrases. The question of the meaning of the *I* of the Psalms, the one who speaks, is often discussed and variously answered. Often, probably generally at the first, it was the king or the nation, but in later use it becomes

the individual worshipper, inextricably linked, however, with church and nation as an integral part of the people of God.

Spiritually and poetically the Psalter as a whole is the greatest hymn-book which ever grew, and it has been the inspiration, the model and the source of the great hymn writers of all the ages since. It represents the very heart of the Jewish Church, and it has readily lent itself to the highest thought in Christian worship.

Musical and Ritual Notes. *Shir.* The simplest musical title used in the Psalms is *shir,* song. This is the sole title of the fifteen Psalms of Degrees (120-134); otherwise it appears ten times combined with *mizmor.* It is used elsewhere in general of any sort of a song; but in Chronicles it is the specific title for the songs of the Levitical choirs, with musical accompaniment.

Mizmor. The commonest musical title is *mizmor,* in the heading of 57 psalms. It means accompanied by stringed instruments, and is hence translated into Greek as Psalm, the twanging of a stringed instrument, and the whole book was called in Greek Psalter. The title *mizmor* is especially common in connection with the name of David, to whom peculiarly was ascribed a familiarity with the harp or lyre (cf. Am. 6^{5}, 1 Sam. $16^{17\text{-}25}$). The Psalms bearing this title were apparently arranged for accompaniment with stringed instruments. A word of the same root, *zamaru,* was similarly used in the Babylonian ritual.

Lammenazzeah. Some 55 Psalms (in some cases the headings belong to more than one Psalm, hence the slight indefiniteness as to number) are headed *lammenazzeah.* These are scattered through the first three books, but are especially frequent in the Psalter of the Sons of Korah, and the Prayers of David Son of Jesse, almost all of which are so headed. There are also three Psalms with this heading in the latter books, 109, 139, 140, for which see in loco. Frequently this title is accompanied by a further direction specifying the musical instruments to be used. Outside of the Psalter the word is used at the end of the Psalm attached to the book of Habakkuk (3^{19}). Elsewhere the word, a participial form, occurs only in the plural in Chronicles to designate foremen or overseers of work, gangs of builders, porters, etc.; and the infinitive is

used twice in Ezra (3 [8. 9]) in the same sense. In the Chronicler's account of the building of the Temple and its consecration (1 Chr. 15 [19 ff]) the infinitive is used as a musical term. The Levites, we are told, were divided into three bands, one with brazen cymbals, *to make a loud noise, call attention,* or *make proclamation,* another with stringed instruments of finer quality (*nebel*), on the treble (*alamoth*), and a third with stringed instruments of a less highly developed type (*kinnor*), in the bass (*hashshiminith*), *to lead,* or whatever the word may mean. The names of the chief singers mentioned in the context are borrowed from the Psalm headings, and apparently the same is true of the verb stating what the musicians were to do. It seems as though it was not quite intelligible to the compiler of Chronicles. Apparently at his time Psalms existed with the name headings Heman, Asaph, etc., and also with the musical direction *lammenazzeah,* which had, according to the fashion of liturgical conservatism, been handed down after their meaning and origin were lost or obscured. The Chronicler had before him a Psalm Book with such titles, from which he endeavored to reconstruct a picture of the choir of David's day. In the Greek (LXX) translation the word is rendered *for ever,* a meaning taken from the common use of the root (*nezah*) throughout the Bible, including the text of the Psalms. The Targum follows this. Later Greek translations ascribe to it the sense of victory, as does the Aramaic. That meaning may be kindred to a use also found in the participial forms in Chronicles, above referred to, meaning a foreman or overseer. Modern scholars generally render the term "of the director," or "of the musical director." In fact, we do not know its meaning. Possibly, if we may take a clue from the dark passage in Chronicles above referred to (I Chron. 15 [21]), it means set for leading by some one playing such and such an instrument; or giving the tact indicated for this class of composition without an instrument by clapping of the hands, or beating on some echoing substance. I am reminded of the way in which our Arabs at Nippur would get a tact or an undertone for their primitive songs by beating on oil cans in lieu of any other instrument, and the effect of that in guiding and controlling the chorus. I am also reminded of the way in which, in Palestine as in Babylonia, I have heard a leader shout a verse which all would then take up, following the leader.

The word may mean a psalm to be led in such a manner. It should be said that *mizmor* and *lammenazzeah*, and sometimes other titles, appearing to indicate special genera of music, may be applied to the same Psalm, an indication, apparently, that according to the musical tradition they might be used in more than one way, just as we have different tunes for the same words, or even different genera of treatment, as Gregorian chants, plain chants, etc.

Maskil. Thirteen Psalms are described in their heading as *maskil,* viz. 32, 42, 44, 45, 52-55, 74, 78, 89, 142, to which should be added 33, as part of 32, included under the same heading, and 43, as part of 42. All of these Psalms but two, it will be observed, are in the middle books, having an Israelite origin. From Amos 5 [13] we learn that in his day the term was well known as a *terminus technicus* for Psalms sung in connection with the great sacrifices at Bethel. From Chronicles and Nehemiah (I Chron. 26 [15], 2 Chron. 30 [22], Neh. 8 [8, 13]) we learn that Levites were skilled in singing this sort of Psalms in connection with the Passover and Tabernacles, and these Psalms are also brought into connection with the reading and interpretation of the Scriptures. The root of the Hebrew word *maskil* means generally *be wise*, also *prosper.* In the Psalms it is further used in the sense of *teach and repeat,* as in a refrain (Ps. 47 [8]).[1] *Maskil* appears to designate Psalms used or fitted for use in the great temple feasts, Passover and Tabernacles, provided with refrains or choruses for use or repetition by the worshippers, and sometimes rehearsing in poetry the history of God's dealings with the children of Israel (cf. 78 and 79).

Miktam. The title applied to Psalm 16, and one of the several titles applied to a group of Psalms, 56-60, in the Prayers of David, which group immediately follows the group of *maskils* described above. The root meaning of the word in Hebrew and the cognate languages is *stain* or *cover, conceal.* All these Psalms commence with cries for deliverance, "Preserve me, O God," "Be merciful unto me," "Deliver me from mine enemies," and end with assurance of deliverance. This heading indicates these Psalms as suitable for use in covering the stain of sin, some variety of penitential use. They all represent

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[1] See in loco.

the suppliant as attacked by dangerous foes, who are like lions, dogs, etc. Against these most desperate foes, which are really the calamities, sickness or whatever else, or the demons or agents who cause them, the suppliant seeks deliverance.[1] All of these Psalms are headed *lammenazzeah;* and three of them, Psalms 57, 59, 60, are provided with *selahs,* indicating a careful organization for ritual use. Two, 57-59, are also headed *al-tashheth.* Clearly this group was much in vogue and abundantly used.

Al-tashheth: destroy not, in the caption of Psalms 57-59, 75. From Is. 65[8] it would appear that this was the song of those who trod the grapes. Why these Psalms were chosen for this purpose is manifest from 57[7], 58[11], 59[8], 75[9]. The grapes are conceived of for the nonce as the bloody men, who are cast into the pit (the wine vat), in whose blood the righteous wash their feet, from whom cometh the red wine in the cup of Yahaweh. The caption is illuminating as suggesting the uses to which Psalms were put, reminding us of the early Christian exhortation to substitute for secular heathen melodies hymns and psalms (Col. 3[16], "Teaching and admonishing yourselves with psalms, hymns, spiritual songs," cf. also Jas. 5[13]).

Le hazkir: to bring to remembrance, to make memorial, in Hebrew to make *azkara,* in the heading of two Psalms, 38 and 70. The *azkara* was the portion of the *meal offering* actually burned in the fire (Lev. 2[2, 9, 16], 6[15], Num. 5[26]), or the frankincense placed on the show bread and then burned (24[7]). It is also used of the sin offering offered by the man too poor to offer a lamb or even two pigeons (Lev. 12), and of the jealousy offering in the case of a woman accused of adultery (Num. 5[26]). The heading of these Psalms indicates that they were used in connection with the offering of the *azkara.* Psalm 70[6] would seem to show that this Psalm was the liturgy for the sin offering of the poor penitent. For 38 the Greek (LXX) has a further heading indicating the use of this Psalm in connection with the *azkara* of the Sabbath day.

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[1] Psalm 55 contains a supplement, a second form to be used in case the first is not successful in securing relief. From Psalm 56[14] it is plain that this Psalm was to be used in connection with a sacrifice, and presumably this was true of all.

Morning Sacrifice. Psalm 22 has a Hebrew heading which appears to mean "on the hind[1] of the dawn," but the Greek reads "over the early morning deliverance." It seems to have been designated as a Psalm for the morning sacrifice of the whole burnt offering (Num. 27 [3-6]).

Tehillah: Praise, as already pointed out, is the heading of Psalms 145-150, and was a general title for the sacrificial cry with which these Psalms, as also those of the collection 111-118, and 135, regularly open and close, i. e., *Hallelu-yah, Praise Yah.*

Todhah: Thanks, which is the heading of Psalm 100, designates a Psalm to be used in connection with a thank or free-will offering (Lev. 7 [11, ff]). The sacrificial cry for this offering was, according to Jer. 33 [11]: "Give thanks to Yahaweh of Hosts, for Yahaweh is good, for His mercy endureth forever." While Psalm 100 is the only Psalm indicated by this title in the heading to be used in connection with this sacrifice, there are a number which are indicated for that purpose by their context, as by a rubric (56 [13]),[2] by the mention of free-will offerings, or by the word *hodhu,* give thanks, which bears the same relation to *todhah* as *hallelu,* praise ye, does to *tehillah.* Several Psalms also commence with the *todhah* cry, using that as their caption; so 105-107, 118, 136. In Psalm 106 the *tehillah* or *hallelu,* and the *todhah,* or *hodhu* are combined, being treated apparently as equivalents or synonyms, as in 1 Chron. 6 [4]. Perhaps the same is true of 2 Chron. 7 [1-3], which passage sets forth precisely the Jewish conception of the presence of God at the sacrifice and the moment of the praise cry, *hodhah,* or *tehillah.* The fire comes down from heaven (v. 1, cf. also Ps. 118 [27]) and consumes the offerings. Man uses the means to kindle the fire, but they are only the means by which he seeks to induce the fire to come. Fire is a divine gift, and with it and in it comes the glory of God from heaven filling the Temple (v. 1), so that the very priests durst not approach (v. 2). And when the people see

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[1] Is this possibly an echo of the earlier practice, preceding the Levitical code of sacrifice, when the Hebrews, like the Phoenicians, Arabs and others, sacrificed wild as well as tame clean animals?

[2] This Psalm is a *miktam,* or penitential of a special sort; but the ritual for deliverance from calamity involved also the sacrifice of free will or thank offerings because of the deliverance.

the sacrificial fire, they know that the glory of God is in the Temple, and cast themselves on their faces (v. 3), crying "Thanks to Yahaweh, for He is good, for His mercy is forever."

Hanukka. Song of the Hanukka or dedication, is the title given to Psalm 30. The Feast of Dedication is mentioned in Jno. 10 [22]. It occurred at about the time of the winter solstice, the 25th of Kislev, and by the time when the fourth Gospel was written had become a feast of great importance in the Jewish calendar. The occasion of its foundation in 165 B. C., the rededication of the reclaimed and cleansed Temple, is recorded in 1 Mac. 4 [36. 39], and 2 Mac. 10 [1-8]. The Psalm was evidently not written for any such occasion, any more than the *al-tashheth* Psalms were written to be sung at the treading of the grapes. It does adapt itself, however, to the conditions of the rededication as described in 1 Mac., but not at all to the later celebration of the Dedication feast, as reflected in the story of 2 Mac. It is properly a thank-offering liturgy for the sacrifice after delivery from calamity, and was originally the Psalm for the annual dedication service (see in loco.). On this account it may have been selected for use at the rededication by Judas Maccabaeus, and continued to be used at the annual anniversary as a consequence of that first use, although later Hebrew tradition names also other really festal Psalms as used on that occasion.

Sabbath Day. Psalm 92 is entitled "a song of the day of the Sabbath." Apparently it was selected for Sabbath use because of vv. 5 and 6, a contemplation of the finished work of Yahaweh; and perhaps also of v. 14, interpreted of the gathering of the faithful for His worship. The Greek Septuagint translation assigns Psalms for other days of the week also: first day, 24; second, 48; fourth, 94; sixth, 93; which Talmud completes with 82 for the third and 81 for the fifth day. For what reason these assignments were made is not in all cases clear.

Marriage Hymn. Psalm 45 is entitled "song of loves," or marriage hymn, which is clearly the purpose for which it was written. It may be worthy of note that the word used in this and the two preceding titles, as also for the Pilgrim Psalter, 120-134, a collection not originally intended for Temple worship, was song (*shir*), the common word for any melody, and not

Psalm (*Mizmor*), although some of them are further specified as Psalms, i.e., to be accompanied by instruments.

Tephillah: prayer, is the title applied individually to Psalms 17, 86, 102, and 142, and to the collections 51-72, and 90-99; in the former by a colophon at the close of Psalm 72, "The prayers of David the son of Jesse are ended"; and in the latter by the title, "A prayer of Moses the man of God,"[1] placed over the whole collection. The word occurs frequently in the Psalter, and may be said to be the complement to *tehillah,* praise, the two terms, *tephillah* and *tehillah,* prayer and praise, representing roughly the entire liturgical range. So in Jas. 5[13]: "Is any among you afflicted? Let him pray. Is any merry? Let him sing psalms." That prayer played an important part in the sacrificial ritual from an early time is well set forth in the account of the dedication of the Temple of Solomon contained in 1 Kings 8, where the prayer of Solomon is the preliminary to the sacrifice. Indeed that prayer may be said to be roughly a summation of the scope and purpose of prayer with sacrifice: vv. 31, 32, to decide who is right and who wrong in contested cases; 33, 34, for deliverance from an enemy in national calamity; 35, 36, in drought; 37, famine; 38-40, plague and sickness; 41-43, the need of the stranger; 44-45, victory in battle; 46-52, deliverance from captivity. All the evils for which deliverance is to be sought by prayer with sacrifice are caused by sin; and these calamities are both individual and national, indicating the scope of the Temple ritual and liturgies. The closing portion of Solomon's prayer, belonging as it does to the period of the Captivity, is especially suggestive in the study of the development of the Psalter, and of its penitential element. It must not be supposed, however, that the penitential element in the Hebrew liturgies was in itself late. The study of the liturgical uses of other early religions, and more particularly of Sumerian psalmody, refutes that supposition, as does the Bible itself. But it does seem to be true that in the closing century of the pre-exilic period, and through the Exile, there was a peculiarly strong development of the sense of sin, and of what we may call the litany spirit. This manifests itself in the prophets of that time, and in the liturgies embedded in their prophecies, such as the "song of Moses," Deut. 32; the "writing of Heze-

[1]Later Jewish tradition made this apply to Psalms 90-100.

kiah," Is. 38^{9-20}; the "prayer of Habakkuk," Hab. 3; and the psalms of Jeremiah, 18^{19-23}, 20^{7-13}. It would appear from Zech. 7 that by the beginning of the post-exilic period the penitential element had become so prominent in the Jewish ritual as to threaten to drown out the praise and joyful side altogether, so that a definite effort had to be made to reform it. Outside of the Psalter the result of this new movement is apparent in the hymns of Deutero-Isaiah. In the Psalter it is manifest in the abundant praise songs of the later books of the Psalter. This whole history is recorded in the Psalter, thus: first, numerous penitentials, mixed with other Psalms; then penitentials dominating, especially in one large collection of penitentials as such; then the similar dominance of collections of praise songs (*tehillah*).

The *tephillah* was what Sumerian scholars call a penitential psalm. "The Prayers of David the son of Jesse" is primarily a collection of such penitentials, to which were later added a few Psalms intended for various ritual uses (65-72). The other collection headed *tephillah*, 90-99, is not a collection of penitentials, but a liturgy consisting of a prayer (90), followed by praises, interspersed with occasional litanies.

The *tephillah,* it will be seen, is a general term which may include in itself special forms of penitentials, like the *miktams.* The *tephillah,* also, while in general contrast to the *tehillah,* because and in so far as it is a sacrificial liturgy must contain a praise cry, a *tehillah* or *todhah*, to be uttered at the sacrifice, and so, without exception, every *tephillah* closes with an expression of praise and triumph, the assurance of the presence of God in the sacrifice and His answer to the petition offered. This is the reason also why the title *tephillah* could be given to such a liturgy as 90-99.

During the exilic period a liturgy of prayer without sacrifice developed, turning toward the Temple becoming, as it were, a surrogate for sacrifice as a means of securing the presence of God (cf. 1 Kings 7^{48}, and later Dan. 6^{9}). In the resultant personal and synagogical religion prayer became an ever-increasing factor (cf. for instance the prayers in the book of Daniel), and even where orientation toward the Temple was retained, the significance of this as a surrogate for the presence of the deity in sacrifice was forgotten. The synagogues became houses of prayer, as well as Sabbath schools of the Law. Naturally the penitential or prayer Psalms of

the Psalter lent themselves to such services, and were freely used in the synagogues, as in private prayer; until finally, after the destruction of the Temple, the very tradition of their liturgical character, as accompaniments of the sacrificial ritual, was lost, and the whole Psalter came to be regarded as a treasury of prayer and praise for the synagogue. This process naturally left its mark on the Psalter, obliterating or reducing the liturgical-ritual elements of the Psalter, and introducing or increasing the purely devotional and instructional elements.

It should be added that there are in the Psalter a number of penitential or prayer Psalms not entitled *tephillah.* The title is actually applied only to certain collections and individual penitential liturgies specifically made for or adapted to sacrificial rituals in the Temple service, according to the indication contained and the traditions handed down through the Temple hymnals.

Le-ani: for an afflicted one. This *tephillah,* Psalm 102, has the further title, "for an afflicted one when he is overwhelmed and poureth out his supplication before Yahaweh." It is clear from the context that this is primarily a liturgy of national supplication, and the afflicted one is the nation. The heading designates it for use in some national fast. One naturally thinks of the Day of Atonement, in connection with which the people were to "afflict themselves" (Lev. 16 [29], Num. 29 [7]).

Le-annoth: to afflict oneself. This is one of the headings of 88, indicating it as a penitential. It is also entitled *maskil.* It consists in fact, as pointed out in loco, of fragments of two Psalms, one title belonging to one, and the other to the other.

Shiggaion: the heading of Psalm 7. The Hebrew root or roots *shagag* and *shagah* indicate the secret or unwitting sin (Num. 35 [11, 15], 1 Sam. 14 [24], Ez. 45 [20], Ps. 19 [13], 119 [67]), for the atonement of which a special ritual was provided (Lev. 4 [2, 13, 14, 22, 27], 5 [15, 18], Num. 15 [25-29]). The *shiggaion* was the liturgy to be used in connection with the sacrifice prescribed in that ritual. Outside of the Psalter we have another such liturgy in the Prayer of Habakkuk (Hab. 3 [1]), *because of secret sins* (*shigyonoth,* a variant form from the same root). Babylonians and Assyrians used the same word in the same sense. The Greek LXX translation had quite lost the sense of this word, translating in one case *Psalm,* and the other "with a song" (ode), but it was preserved in the Pales-

tinian Hebrew translation of Aquila, which renders *shiggaion* ignorance, following which Jerome also correctly rendered *pro ignoratione.*

Higgaion. Evidently a musical liturgical term, used with selah in 9 [17], and with *kinnor* in 92 [4]. In the latter case "on ten strings and on *nebel*" is contrasted with "on *higgaion* and with *kinnor.*" The root *hagah,* from which *higgaion* is derived, seems to mean a muttering, murmuring, deep throbbing sound, and to represent the thrumming of the *kinnor* as against the note of the higher pitched ten stringed *nebel.* In 9 [17] it may indicate the accompaniment of the *selah* by the *kinnor,* or an interlude on the *kinnor* in connection with the *selah.*

Selah. Like the preceding *selah* is a musical liturgical direction inserted in the text of the Psalms. It occurs fifteen times in book 1, in eight Psalms out of the forty-one; in the Korah Psalms (42-49) eight times, in five Psalms out of the eight; in the Asaph collection (50 and 73-83) ten times, in seven Psalms out of twelve; in the Prayers of David (51-72) twenty-one times, in eleven out of twenty-two Psalms; in the supplementary Korah collection (84-89) eleven times, in five out of six Psalms. In the last two books of the Psalter it is lacking, except in the small Davidic Psalter in the fifth book (138-144), where it is used four times, in two Psalms out of six. Outside of the Psalter it occurs in the Prayer of Habakkuk (Hab. 3).[1] It will be observed that it is the collections of the middle books which are most abundantly provided with *selahs,* and of these above all the supplementary Korah collection. In the Prayers of David eight out of the eleven *selah* Psalms are in the first part of that collection (51-62); and in the first book one-half of all the *Selah* Psalms are included in the group 3-9.[2]

Psalm 3 furnishes an object lesson on the meaning of *selah* as a rubrical ritual direction. This Psalm consists of four symmetrical stanzas of two verses. At the close of stanzas 1, 2 and 4 there is a *selah;* but none after stanza 3. It will be observed, however, that the first verse of the fourth stanza (7) contains, as now divided, four phrases, instead of the two phrases of which every other verse is composed. Moreover,

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[1] It occurs also twice in the late Psalter of Solomon, and lammenazzeah once. Whether these are survivals or imitations it is hard to say.

[2] For the probable meaning of this see in loco.

the first two phrases of the last stanza (7a) are doxological in character, standing in no intimate grammatical or sense relation to the rest of the verse. These phrases occupy in relation to the third stanza the same place which the *selah* occupies in relation to each other stanza, and are in fact the *selah*. The Psalm originally consisted of three stanzas. At the close of the last stanza was written the refrain to be used after each stanza:

"Arise[1], Yahaweh;
Save me, O my God;"

the place for the refrain after stanzas 1 and 2 being indicated by a *selah*. Later a fourth stanza was added, the use of the refrain after which was also indicated by *selah*, the refrain itself remaining in its original place after the third stanza.

Psalm 46 furnishes an example of a somewhat similar use. Here there are three stanzas, vv. 1-3, 4-7 and 8-11. At the close of stanzas two and three there is the refrain:

"Yahaweh Zebaoth is with us;
Our refuge the God of Jacob,"

followed by *selah;* but after stanza one, *selah* only.

Psalm 84 [4] gives a slight variation of the use of *selah,* but one very valuable in its indication of the ritual significance of the term. It follows the word (in Hebrew one word), "Let them praise Thee,"[2] and with that seems to constitute a half verse (4). In point of fact both are rubrical, *selah* indicating a chorus, or praise cry or the like to be introduced at this point, and the verb showing that at this point were to be sung halleluiahs.

In the case of Psalms 3 and 46 (cf. also 4 and 140) the *selah* marks the close of fairly symmetrical stanzas, but this is not commonly the case. The divisions marked by the *selah* are more often of various lengths, constituting not different metrical stanzas, but different liturgical motives. Such is the case for instance in Psalms 7, 20, 32, 77, and 89. Some of these liturgies are quite elaborate, like 89 and 77, which are

[1] A common ritual phrase in Sumerian psalms.

[2] By the change of the final letter we get the form "let them praise Yah?" which I think was probably the word here used.

made up in part certainly by the combination of several hymns into one liturgical Psalm. Sometimes two Psalms of different character have been thus combined and the division is indicated by a single *selah,* as in 44 and 50. More frequently the single *selah* indicates, not a liturgy formed by the combination of two hymns of different character, but merely a division of motive, as between supplication and answer, exhortation and ritual, joy and woe, friend and foe and the like, as in 54, 61, 82, 83, 143. Sometimes there are two or more *selahs* in rapid succession, as in 32 and 49, while long sections of the Psalm are without them, giving a cumulative effect at one point of chorus and action, contrasted effectively with longer periods of exhortation, prayers and praises, succeeding or following. Sometimes the *selah* clearly stands in close connection with the sacrificial act, and the outburst of praise connected therewith, as in 20 and 66. Once, in Psalm 9, *selah* is connected with *higgaion,* indicating that the *selah* may be an outburst or interlude of instrumental music as well as of vocal music in praise cries and refrains.

Generally the liturgical significance of the *selah* divisions is clear, but not always. There are, however, many more cases where we should expect a *selah* and find none, than where the *selah* seems superfluous. Presumably this and other rubrical directions which occur here and there, usually obscured by text corruption because misunderstood, are remnants of a much larger body of such notes with which the old Psalms were once provided.

Music and Musical Instruments. The early Sumerian Psalms were classified among other things according to the instrument to be used in leading or accompanying the singing, as on "the flute," "on the lyre," "on the *manzu,*" etc. Precisely the same practice prevailed among the Hebrews, and it is especially the oldest Psalms which we find so designated or classified. In the Hebrew, as in the old Sumerian psalms, where five musical instruments are mentioned in the headings, we cannot always identify the instrument, or even specify its genre.

Neginoth. On *neginoth* is the specification prefixed to seven Psalms; 4, 6, 54, 55, 61, 67, 76, two of them from the first part of the early Judean collection, four from the Prayers of David, and one from the Asaph Psalter. All these, it will be noted, are *lamenazzeah* psalms, so the entire headings of

these Psalms constitute a direction that the psalms are to be led by the *neginoth,* which is the primitive and simplest expression for stringed instruments (cf. Is. 38[29]). This is consistently rendered in LXX "in hymns."

Nehiloth. On *nehiloth* or on *mahalath* is the heading of three Psalms, 5, 53, 88. One of these, it will be observed, is from that collection, Psalms 4-12, so fully provided with musical and liturgical headings that it appears to form a collection by itself within the Judean Davidic Psalter, and one from the similarly treated collection of Psalms (51-63) in the second book, bearing the same relation to the entire Prayers of David the son of Jesse which the collection 4-12[1] does to the entire Davidic Psalter of the first book. The third is from the Yahawistic appendix to book 3, consisting of very old hymns made over. Apparently *nehiloth* and *mahalath,* like *halil,* mean *flute,* and we have here the same designation so common in early Sumerian hymns from Nippur, *halhallatu.*[2] In the later use in the Herodian Temple the flute seems to have been especially connected with festivals and joy-songs, and from Is. 30[29] it would seem that this was also an early use. It was similarly used in the Christian Churches in Egypt until 190 A. D. By the time of the LXX translation all knowledge or tradition of the meaning of this heading was lost, and *nehiloth* was connected with a different root, and translated "possession," while *mahalath* was merely transliterated.

Sheminith. Psalms 6 and 12 are on the *sheminith* (*al-hassheminith*), the kind of stringed instrument to be used by the leader being so defined. This word appears, even to the LXX, to mean, *on the eighth.* It has been frequently supposed to denote a low pitch in contrast to *al-alamoth* (Chron. 15[20-21]), supposed to denote women's voices, and has been interpreted as being for male tones, an octave below. Apparently it designates a variety of stringed instrument, perhaps a sort of bass viol with eight strings. In Psalm 5 it is used with, and in

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[1] It will be observed that this collection begins with psalms for morning (3) and evening (4) sacrifice.

[2] Apparently *halhallatu* was Semitic not Sumerian. In general the names of instruments prefixed to the psalms in the old Sumerian days continued to be prefixed in the copies in the library of Ashurbanipal, over 2000 years later, when the meaning of some of them certainly was long forgotten.

Psalm 12 without, *neginoth,* but the word *mizmor* in the title of 12 shows that here also it is used of stringed instruments.

Al-alamoth. Literally, on maidens. This occurs as a heading in Ps. 46[1], but separated from the *lammenazzeah* by the words "of the sons of Korah." It occurs at the close of Ps. 48 (v. 14), where it makes bad sense, and is supposed to be part of the heading of Ps. 49, which would then be the same as that of 46, with the substitution of *mizmor* for *shir.* It seems to lie behind the unintelligible *al muth labben* of Psalm 9. I am inclined to think that it finds its explanation in the *psalteries on alamoth* of 1 Chron. 15[20], and that in all three Psalms we have a direction for a variety of stringed instrument, *nebel,* known as *alamoth,* contrasted in tone with the *sheminith.*

Al-haggittith. This occurs in the heading of Psalms 8, 81, 84, and is translated by the LXX, *on the winepresses.* The LXX has evidently connected it with the word *gath, wine press.* Its use with *al* after *lammenazzeah,* analogous to the uses which we have been studying, suggests that it is here the designation of some musical instrument from Gath, and the further use of *mizmor* in the heading of two of these Psalms would seem to show that this Gittite instrument was a string, not a wind instrument. One is reminded that David, the traditional founder of temple psalmody, made especial use of Gittites in his entourage.

Yeduthun. Of the same character is perhaps the heading on or to Yeduthun, used with *lammenazzeah* in Psalms 39, 62, and 77. Possibly this was an instrument named after an individual. 1 Chr. 6[42 ff], 2 Chr. 6[11] mention Jeduthun with Asaph and Heman as a singer, but I am inclined to think that the Chronicler was dependent for his information on the old, and by that time unintelligible Psalm headings; which is borne out by the confusion in the former passage regarding the functions of Jeduthun.

These designations of instruments in the headings of Psalms are exactly parallel to the similar designations in the headings of the old Babylonian psalms, as already pointed out. Like those they were handed down as a tradition with the Psalms, and constitute one of the oldest elements of the Hebrew psalmody. They are a mark of antiquity, unintelligible just on that account, and are conspicuous by their entire absence from the later books. It may be added that the representations of musi-

cal instruments on Assyrian monuments suggest a stage of development on a par with that of the Hebrews.

We have also a number of musical instruments mentioned in the texts of the Psalms themselves. There are two words in use to indicate playing on stringed instruments to accompany singing, *zamar,* common in Psalms from beginning to end, and in the form of *mizmor* a frequent Psalm heading, but infrequent outside of the Psalter; and *nagan,* the root which appears in *neginoth,* used five times, outside of headings, in the Psalms of the first three books (33 [3], 61 [4], 68 [26], 69 [12], 77 [7]), a fairly common word in the classical period (Sam., Kings, Is., Hab., Lam., and once in Job). While both are words in good use, it would seem as though the latter was earlier the common word, giving way ultimately, especially in technical liturgical phraseology, to the former.

Kinnor and *Nebel* were common terms for stringed instruments from the earliest times down at least to the close of the Psalm period, the former somewhat more common than the latter (*kinnor* = 33, 43, 49, 57, 71, 81, 92, 98, 108, 137, 147, 149, 150; *nebel* = 33, 57, 71, 81, 92, 108, 144, 150). The *nebel* is in every case but one joined with the *kinnor,* and it is several times described as ten stringed, making it presumptive that the *kinnor* had fewer strings.[1]

Flute. Of wind instruments, besides the Halil, we have the *'ugal,* apparently some variety of flute, an old word but rare, occurring only once, in Psalm 150 [4].

Horn-trumpet, shophar, a good old word and instrument, 47, 81, 91, 98, 150; and the *straight-trumpet,* or clarion, long and straight, with flaring mouth, *hezozeroth,* of later origin, 98 [6]. Originally the trumpet was a ram's horn, and this is still used for certain purposes in the synagogue. Later, for general purposes, the straight form was adopted. The trumpet was blown by the priests, not the troops, and was used to signal a ritual act or a change of liturgical motive.

Of percussion instruments we have two sorts, the drum or timbrel, *toph,* early to late (68, 81, 149, 150), and tamborines or castanets of two kinds, only used in Psalm 150. The latter

[1] Josephus says: (Ant. VII. 1283) that the *kinnor* had ten strings and was struck with a plectrum. The *nebel* twelve notes, and was struck with the fingers. Does this represent the use of stringed instruments in his time? Jewish coins of that period show lyres with three and five strings.

seems to be a late, the former an early word and instrument. The drums or timbrels are represented as used for processional purposes in Psalm 68 [26], where the Ark procession is described; men playing on stringed instruments led the way, in the middle were maidens playing the drums or timbrels.

Minnim, meaning strings, and evidently a general word for stringed instruments, as, in the same passage, *'ugal* and *toph* represent wind and percussion instruments respectively, is used once, in Ps. 150 [4].

Apparently from the outset to the close of the Psalm period there was very little change in the instruments used and named, and the same names are in general use also in the other books of the Bible, up to and including Chronicles. In the later Psalms, however, musical instruments are more frequently named, and on the whole we get an impression of a larger or more fully organized use of instrumental music in connection with psalmody. In the Book of Daniel (165 B. C.) we find a new set of names, of Greek origin, not represented in the Psalter, but from the context clearly the names used at the time of that book for the musical instruments then employed in the Temple service, the *kitheros,* sackbut (*sabka*), *mashrokith,* and symphony. In the Herodian Temple psalmody and musical instruments were still more fully developed, and included a sort of organ, called *mogrephah,* said to have had a hundred notes.

The natural conclusion from this survey would seem to be that up to and including the time of Chronicles, ca. 300 B. C., there was but little change in the instruments and instrumental music in use among the Hebrews; that during the Greek period, somewhere in the third century B. C., new instruments and a new nomenclature were introduced, which are not represented in the Psalms, and that, therefore, before the period of this change the Psalms were so well established in their phraseology that no new terms might be introduced.

Dancing and Singing. Dancing is early mentioned in connection with Hebrew ritual and hymnody, especially as an accompaniment of processions and the processional or pilgrimage festivals (cf. Ex. 15 [20], Judges 21 [20], 2 Sam. 6 [16]). In the Psalter it is only mentioned in the last two Psalms (149 [3], 150 [4]), and there in connection with musical instruments. The general assumption

is that it was confined to processions and pilgrimage festivals, but in the Herodian Temple certainly we find dancing in the Temple courts in connection with the feast of Tabernacles.

Female singers are mentioned in Ex. 4 and 15 and in Ps. 68. The Assyrian inscriptions mention women singers as among the captives taken from Jerusalem in 701 B. C., and Ezra (2 [65]) and Nehemiah (7 [67]) mention both singing men and singing women among those returning from the Captivity, presumably as belonging to the Temple personnel. Such use of women with men in the Temple choirs would accord also with Babylonian and Assyrian use, as gathered from the monuments, and from the archives of the ancient Bel (Enlil) temple at Nippur, where on the salary lists we find both men and women singers.

At the time of Nehemiah the singers were not counted as Levites. They follow next after these ir the enumeration of Temple officials: Priests, Levites, singers, porters, and *Nethinim,* i. e., Temple slaves, or descendants of the same. Up to about 440 B. C., then, the Temple singers were not Levites and the choirs included women as well as men. Shortly after this a change began, and in some of the remodeled portions of Nehemiah (11 [15, 19, 22, 23], 12 [8, 9, 24, 25, 27-29]) we find the singers included among the Levites. This may be connected with the reforms of Ezra in the following century, ca. 380 B. C. By the time of the Chronicler the singers have become the highest class of Levites. By that time, also, the porters are counted as Levites, and a little later the Nethinim. In the Herodian Temple there were only priests and Levites, the latter divided into classes according to their functions, the highest class being the musicians. In the Herodian Temple, moreover, there were only male singers,[1] and apparently this had been the case since before the time of the Chronicler.[2] It would seem natural to suppose this change to have taken place at the time of

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[1] According to late Jewish tradition the minimum choir was twelve adult Levites, nine playing the *kinnor,* two the *nebel,* and one the cymbals, singing to their own accompaniment. A very different proportion is represented in 1 Chr. 15 [16] ff., where we have three with double cymbals of brass, eight with the *nebel* on *'alamoth,* and six with the *kinnor* on the *sheminith,* besides the seven priests with trumpets who preceded the Ark.

[2] In one passage the Chronicler mentions women as singing lamentations apparently in his time (2 Chr. 35 [24]).

the great reforms of Ezra. The loss of the female sopranos made necessary ultimately the introduction of boys, which we find to have been accomplished by the time of the Herodian Temple. There the male Levitical singers were supplemented by boys, sons of Levites, who were not placed, however, with the Levites, but stood a little below them; to use modern phraseology, not yet in the chancel, but in the front pews of the nave.

Tunes. There are seven Psalms bearing titles which have been regarded by many recent commentators as the tunes to which they were appointed to be sung, viz., 9, 22, 45, 56, 60, 69, 80. We have seen that two of these titles, quite impossible in the Hebrew, 9 and 22, can be resolved by comparison with the Greek into intelligible headings of familiar type, the one a musical the other a sacrificial direction. The title of 56, unintelligible to us in the Hebrew, was equally so to the Greek translators. In the Hebrew it seems to read: "On a dove of the terebinth (those) far away"; in the Greek, "For the sake of the people shortened (?) under the holy ones." The natural presumption is of a text corruption, but what lies behind is not clear. It occupies the position in the Psalm heading usually occupied by the name of the instrument, or in the three succeeding Psalms by the "Destroy not," which, as we have seen, is the title of the vintage hymn. 45 and 69 are entitled in the Hebrew "on (or to) lilies"; and 60 and 80 "on (or to) lilies a testimony." In the Greek for "on (or to) lilies" stands "for (or to) the forsaken ones (?)." "Testimony" in 60 and 80 is literally translated, and to 80 is added "because of the Assyrian," a historical note of occasion. Now in Sumerian psalm headings we have *to the three* (*sushshan*), apparently a three stopped pipe. It has been plausibly suggested that *to the sushan* (lily) of our Hebrew text is a misunderstanding of the ancient Sumerian term, and that *the lily* is really a three stopped pipe, a Babylonian specimen of which has recently been found at Borsippa.

The lament of David over Jonathan is called "The Bow" (2 Sam. 1[18]), but this is a title of content, taken from the song itself (v. 22), just as (Ex. 3) the episode of the fire in the bush is called "The Bush" (Mk. 12[26]). Songs are designated elsewhere in Hebrew by their first lines or words, so "Destroy not, for a blessing is in it" (Is. 65[8]), abbreviated in the headings

of Psalms 57-59, 75, to "destroy not," which reminds one of the Hebrew titles of the books of the Law, "In the Beginning," "And these are the names," etc., viz., the first words of those books.[1] In Psalm 68 vv. 1 11 ff we have several song titles, consisting of first lines or phrases. The preceding verse (10) is a rubric directing that the women shall proclaim the good tidings of the coming of the Lord (the Ark). Then follows our passage, a series of disconnected sentences, evidently the first lines, or titles, of the hymns the women were to sing to announce, or greet His coming:

"Kings of hosts flee apace,
And a housewife divideth the spoil;
Though ye lie among pots;
Dove's wings covered with silver,
And her feathers with burnished gold;
When the Almighty scattered kings therein;
It snoweth in Salmon."

Similarly in Babylonian psalmody, while we have a couple of liturgies bearing titles of content, such as "The Crying Storm," "The Bull to His Sanctuary," "Exalted Heaven," liturgies and Psalms are commonly designated by the words of the first line, thus:

"Like the Spirit it is immutable;
For him that is wracked with sorrows;
Arise like the sun;
O honored one, repent, behold thy city;
Thou whose glory in the sacred boat of heaven is self created;
She that sits in humiliation."

Some of these are the half lines prefixed to Psalms, to which attention has been called. Perhaps we may also regard the similar phrases or half lines prefixed to Hebrew Psalms as titles, as in 53: "The fool hath said in his heart, God is not"; 23: "Yahaweh, my shepherd, I want not"; 66 and 100: "Cry out to God (Yahaweh) all the earth."

It is possible that the headings of Psalms 56 and 45, 60, 69 and 80 may contain in mutilated form, along with the name of the musical instrument, similar old titles, or ritual or liturgical directions, which are no longer understood, and which may have become corrupted in transmission.

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[1] Observe the similar method of entitling Psalms in the Latin and English Psalters: "Deus Misereatur," "Benedic anima mea," etc.

Date of the Psalter. The origins of the Psalms, as has been pointed out, lie far back, and are common to the Hebrew with other kindred and neighboring peoples. This is true of the general form of composition, of a number of phrases and ideas, of methods of thought and expression, and of uses and beliefs which persist until the very latest period.

When David organized the kingdom and established the Hebrew cult in Jerusalem he had behind him already a body of liturgical compositions connected with the ritual of that cult, its sacrifices and its peculiar *palladium,* the Ark. Sirach fairly states David's relation to psalmody when he says that he both composed Psalms and organized the cult at Jerusalem, beautifying the feasts, setting in order the "solemn times," and appointing singers to sing Psalms at the sacrifices (Eccl. 47 [8 ff]).

With David begin historical records, official annals, notices of wars and treaties, temple reports, ceremonial and ritual directions, and the writing down of hymns and Psalms. This recordism was more fully developed under Solomon (933-910 B. C.), with whom also real literary activity may be said to commence, the writing of history, the gathering of songs into collections, like the Book of Yasher and the Book of the Wars of Yahaweh, and the similar collecting of liturgies. The latter grew as the historical legal collections grew, *pari passu,* very gradually, especially in connection with the greater sanctuaries. As in the historical-legal documents we have the Yahawistic narrative, embodying legislation from Judah (J), the Elohistic from Israel (E), and Deuteronomy from Shechem, worked over in Jerusalem, with an ultimate combination of all before the Exile; then in and after the Exile the Holiness Laws from the Temple at Jerusalem, and ultimately a book of the laws and antiquities of the Jews; so in the Psalter we have an early Judean collection of liturgies or Psalms, marked like the Yahawistic narrative (J) by the use of the divine name, Yahaweh, an early Elohistic collection from Israelite shrines, like the Elohistic narrative (E), marked by the divine name Elohim, and a collection corresponding in a way in its origin and composition to Deuteronomy, namely, the Prayers of David the son of Jesse (51-72). All these were brought together to constitute a Psalter for the Temple at Jerusalem much in the same way and at about the same

time that the Yahawistic narrative, the Elohistic narrative and Deuteronomy were combined to constitute what we may call a manual of the Hebrew cult. This Psalter or collection of liturgies consisted of the first three books of our present Psalter (1-89). Later were collected and added the two latter books (90-150), which correspond similarly in date and character to the post-exilic book of the laws and antiquities of the Jews.[1] The Psalter as a whole, as well as most individual Psalms and collections of Psalms, was referred back to David, as were the laws and histories of the origins to Moses, traditions which have the same meaning and the same validity in each case.

The growth of these collections of Psalms was gradual, as was the growth of the codes of laws and the narratives, and the marks of growth are visible in the collections as wholes and in individual Psalms.

Just as in the Judean and Israelite laws and narratives we have parallels, not borrowed one from another but variants of the same original, so in the Judean and Israelite collections of Psalms we have similar parallels ($14 = 53$; $40^{13\text{-}17} = 70$), the same liturgies in variant versions. As we have in the laws a certain special vocabulary, which from the small fragments of Phoenician laws and the Babylonian laws which have come down to us would seem to have originated in the pre-Israelite period, so we have also a special liturgical vocabulary which from comparison with Babylonian psalmody would seem to have had a very early, pre-Israelite origin, and to have persisted in large measure unchanged from the earliest to the latest days of Hebrew psalmody. Only the evidences of growth and recension and adaptation are more evident in the Psalms than in the laws, and extend to a later period; just as in modern religious practice hymns change more than laws, usages and doctrines. Indeed it is often said that no hymn is sung in its original form a hundred years after its composition, and new hymns, often suggested by or derived from older hymns which they supplant, are continually being introduced, at the same time that the general form and phraseology of hymnody persist with a remarkable tenacity.

[1] For the story of the origin and growth of the historical narratives and legal collections see Peters, *Religion of the Hebrews*, chap. I, or any modern history of Israel, or introduction to the Old Testament.

The evidence from the earlier prophets and the historical writings to the existence of particular Psalms is as uncertain and elusive as in the case of individual laws or collections of laws. It is not until we enter what may be called the scribal period, toward the close of the 4th century B. C., that quotations of or direct references to either Psalms or laws are really in evidence. From the beginning of the writing period onward, however, there is evidence in the other Hebrew scriptures of the existence of a body of law and of psalmody, in basic content that which has come down to us. We have throughout the early historical writings references to the accompaniment of sacrifice and religious rites with music and song. The poetic form of the earliest prophetic writings testifies to a considerable period of development, and its kinship to the liturgical poetry, which we know to have existed from the earliest times, suggests its dependence on and derivation from that. The earliest historical writings, based on earlier traditions, tell of the composition of such liturgies for festival occasions, and give us specimens of the same, identical in form or scheme with our psalmody, or perhaps better bearing the same relation to our Psalms as, for instance, the poems of Bernard of Cluny bear to the hymns we have derived from them[1] (cf. Ex. 15, Judges 5, 2 Sam. 22, 23, Deut. 32). Such a passage as Amos 5 [21-24] [2] testifies to the

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[1] "Jerusalem the Golden," "O mother dear, Jerusalem," "For thee, O dear, dear country," from his *de contemptu Mundi* after centuries of forgetfulness. Similarly the rediscovery of Bernard of Clairvaux's *Jesus dulcis Memoria,* and hymns from that. From Pope's Messiah the hymn "Rise, crowned with light." From Lowell's poems "Once to every man and nation," so popular during the war. Shorter hymns come out of longer hymn poems, like Ken's "Glory to thee my God this night," from his sequence of morning, evening and midnight hymns, each ending with the grand doxology, "Praise God from whom all blessings flow"; and today these hymns and this doxology are sung with many variations.

[2] "I hated, I scorned your feasts;
I smell [the savor of sacrifice] not in your festivals,
Tho ye give Me whole burnt;
And in your meal offering I have no pleasure;
And for your peace-feasts of fatlings I care not.
I would away with the noise of your songs;
And the psalm of your harps I hear not.
Like the waters let justice flow,
And righteousness like a constant stream."

use in Amos' time of psalmody with sacrifice, and to the kinship in form and phraseology of that psalmody with the Psalms of our Psalter. In the book of the priest prophet Jeremiah we find the familiar thank offering *tehillah* quoted (33[11]), of those who when they bring the thank offering to the House of Yahaweh say:

> "Give thanks to Yahaweh Sabaoth,
> For Yahaweh is good,
> For everlasting is His love."

In his prophecies we find also Psalms composed on familiar Psalm models (18 [19-23], 20 [7-13]).[1] In other places he uses language evidently suggested by some Psalm of the same nature as those which have come down to us, especially in the first two books of our Psalter. So also when the prophecies of Isaiah were collected into the three books in which they have come down to us (Is. 1-12, 13-27, 28-35), each section was concluded with a passage of song, the earliest collection (1-12) closing with two Psalms which for phraseology, form and motive might have been borrowed from the Psalter

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Cf. with this Ps. 40[7-9] (of Book 1):

> "Sacrifice and offering give Thee no pleasure,
> Whole burnt and sin offering Thou has not required.
> Then said I, Lo, I am come;
> To do Thy will, O God, my pleasure";

and Ps. 5[18], [19].

> "For Thou hast no pleasure in sacrifice,
> Whole burnt Thou desirest not.
> God's sacrifice is a broken spirit,
> A heart broken and contrite
> Thou, God, despiseth not."

[1]These Psalms are reminiscent of Psalms 31, 35 and 41 of Book I, and 55-57 of Book II of our Psalter; apparently also of 109 of the latter books (but see in loco). The occasion assigned for the composition of these Psalms by Jeremiah confirms the argument as to the character and occasion of Hebrew psalmody presented in the previous pages. The thank offering *tehillah* cited in Jeremiah is the basis or motive of several Psalms in the latter books, as 100, 106, 107, 118.

(Is. 12).[1] In general the earlier prophets from Amos onward make use of models evidently familiar in form and tone and identical with our psalmody.

It has already been pointed out that in determining date the collections must be treated as entities; that the collections of the first three books are earlier than the collections of the last three books, separated from them not only in time, but by some great change; that generally speaking individual Psalms of the earlier collections are earlier than individual Psalms of the later collections, although late Psalms have been added to the earlier collections; that the last Psalms of any collection are apt to be later than the earlier ones; that individual Psalms were revised, changed and added to, even in the earliest collections, until a late date, and that it is as a rule in the latter part of individual Psalms that the latest additions are to be found. With these premises as to comparative let us interrogate the various collections for further evidence of actual dates.

From the headings, as from the form and content, it is evident that Ps. 1 and 2 did not originally belong to the first book of Psalms. That consisted of Psalms 3-41. From this larger collection stands out by its fuller provision with musical and liturgical notes a smaller collection, 3-14 (more particularly 3-10). Psalms 16-24 (and more particularly 18-22) constitute another somewhat less marked liturgical group, and 30-41 another; while 25-29 are practically without liturgical notes. In the first group are Psalms for morning and evening sacrifice (3-5), for sin offering (6) and for secret sins (7). Four Psalms of this group are provided with *selahs* (3, 4, 7, 9) and one (9, 10) is an alphabetic

[1] These Psalms are reminiscent of Ex. 15, familiar to the psalmists (Cf. Ps. 118), and quote word for word a verse of some older hymn which forms the caption of Ps. 105. They seem to be allied in general to Psalms of the later books of the Psalter, a suggestion of the relatively late date at which the Prophets were finally edited. The original book of Isaiah consisted of chapters 1-12. That this collection was closed with a burst of psalmody is testimony to the high place occupied by psalmody at that period. When later the Burdens of the Nations (13-27) and the Five Woes (28-35) were added, each of these books was concluded with a long section, largely lyrical. In Deutero-Isaiah there are also outbursts of psalmody, in lyric verse, such as 42^{10} ff, 51^{9} ff, more particularly akin in form and tone to Psalms in the Prayer of Moses (90-99); but compare also for the mythology of 51^{9} Ps. 89^{10}.

acrostic. In group 2 we have the one *miktam* and the one *tephillah* of this book (16, 17), a Psalm for morning sacrifice (22), and three Psalms provided with *selahs,* two for the royal sacrifice before battle (20) and the te deum after victory (21), and one for bringing in the Ark (24). In this collection also is the great Psalm (18) ascribed to David in 2 Sam. 22, and perhaps contained in the Book of Yasher. In the third group are the one *maskil* and the one *azkara* Psalm of this book (32, 38), the former provided with *selahs,* as is also 39, and the Psalm (30) for the Dedication of the Temple, as also one very full alphabetic acrostic (37). In these three groups also are the four Psalms of this book provided with historical headings 3, 7, 18, 34.

The musical, ritual and other headings and annotations in the Psalms of these groups do not apparently mark them out as earlier in origin. I fancy that they are thus annotated because they were the Psalms most frequently used in the Temple services, and hence most carefully organized from the ritual standpoint. There is, however, this much evidence of growth, that the last Psalms of this book seem later than their predecessors, and that Psalms to which we seem able to assign a very early origin, such as 18, 19[a], 24, 29, and perhaps 20, 21, occur not much later than the middle of the book.

In content the Psalms of this book are more varied than those of any other book, suggesting a greater range in time and a broader, less ecclesiastical life. Psalms like 3-7, 20-22, 24 were evidently composed to accompany specific rituals, others read like poems (a difference to be found, by the way, in modern hymns), especially the great nature hymns, 8, 18, 19[a], 29, two of which, 18 and 29, seem very close to the worship of Yahaweh as the God of the storm, and one of them, 19[a], to the worship of the sun. All are primitive and strong. The great Davidic song (18), the royal battle hymns (20, 21) and the Ark Psalm (24), furnish indisputable evidence of an early pre-exilic period (see in loco), and the evidence from Jeremiah, given above, would seem to show that this collection was in use as a Temple hymn book in his day. The last two Psalms of this collection, 40 and 41, are somewhat different in tone from the preceding, suggesting, as stated, growth in the collection. The former is related to that "new thing," "new song," literature, of which we

find the beginnings in Jeremiah (31 [22]) and Ezekiel (11 [19], 18 [31], 36 [26]), and which is so marked in Deutero-Isaiah (42 [9], 48 [6], 53 [19], 62 [2], 65 [17], 66 [22]), appearing also in the post-exilic Psalms 96, 98, 144 and 149. It is also strongly anti-sacrificial, in which it is at one with the prophets Amos, Isaiah and Jeremiah. I am inclined to think that these two Psalms belong to the final rounding up of the collection about or not long before the time of Jeremiah. But while this collection as a Psalm book was pre-exilic it received later additions, such as the substitution of 10 for the second half of 9, the addition of 33 to 32, and the addition of 19[b], the latter certainly as late as the time of Ezra (the first half of the 4th cent.. B. C.), while many Psalms show marks of revision during or after the Exile (as 14, 22, 35, 38, 39). This collection began in the time of David, with the organization of the cult of the Ark shrine at Jerusalem, it was completed at or before the time of Jeremiah (624 B. C.), so far as its cadre was concerned, but underwent revisions and recensions up to and perhaps beyond the middle of the fourth pre-Christian century.

In our present arrangement of the Psalter this first Davidic, or Jerusalem, Psalm book is followed by the song book of the Sons of Korah (42-49), that by one Psalm from the Asaph song book (50), and that by a second Davidic or Jerusalem Psalter (51-72). Manifestly there has been a dislocation here, as in the first book of Isaiah, where the passage 9 [8]-10 [4] belongs between 5 [24] and 5 [25-30], or perhaps better vice versa, 5 [25-30], after 9 [8]-10 [4]. It is as though one or more sections of a long roll had become unsewed, and been sewn in again at the wrong place. Whatever the cause, clearly the Davidic collection 51-72 should succeed immediately the Davidic collection 3-41, constituting the second book of the Psalter; the song books of the Sons of Korah (42-49), and of Asaph (50, 73-83), with the Korah supplement (84-89), forming the third book.

Unlike Book I the Prayers of David are almost monotonously homogeneous. Psalms 51-64 (and more particularly 51-60) are a collection of penitentials, to use a phrase which has become familiar from the study of Sumerian-Babylonian psalmody. To this collection was added a group of very different character, 65-68, the first a harvest and the last originally an Ark hymn, all more or less joy hymns, and

two of them, 66 and 67, not ascribed to David. Then follow three more penitentials (69-71), of which one (70) is a variant of a Psalm of the first book (40[b]), while the last (71) is not ascribed to David. The last Psalm of this collection (72) is a hymn of or to the king, generally described as the ideal or Messianic king, in not a few respects reminding one curiously of old Sumerian hymns to or for kings of Ur at their accession or birthday feasts. This is ascribed to Solomon. At the close of this book is a doxology (72 [18, 19]) much longer and more elaborate than that of the first book (41 [13]), and distinctly Deuteronomic in language.

This book is much more carefully organized from the musical and liturgical standpoint than any other collection in the Psalter. Every Psalm is provided with musical headings except the last two, and eleven of them with *selahs*. The *maskils* and *miktams,* four of each, are brought together in two consecutive groups; similarly the three *al-tashheths*. Up to and including 63 most of the Psalms are provided, as already pointed out, with historical headings from Samuel, showing that those who organized and annotated this collection were acquainted with the earlier but not the later historical writings. Four of the Psalms are clearly pre-exilic: the earlier part of 68, a processional for the Ark; 61 and 63, for the royal sin offering (Lev. 4 [22 ff]); and 51. The latter Psalm has a sacrificial ending (18 ff) quite contradictory in spirit to the preceding anti-sacrificial verses, and clearly exilic, evidence of the pre-exilic date of the preceding verses. As already pointed out, Jeremiah seems to have been acquainted with this Psalm book, as with book I. In origin the collection was Israelite, but worked over for use in Jerusalem, i. e., made into a Davidic Psalm book, precisely as the book of Deuteronomy, belonging in its origin to the Joseph shrine at Shechem, was made into a code for the Ark shrine at Jerusalem.[1] Apparently this collection was from the same source, originally a Psalm book of Shechem, converted into a Psalm book for Jerusalem under the same auspices as Deuteronomy. Hence the more careful and systematic arrangement, and hence the strongly prophetic, anti-sacrificial note with which

[1] Deuteronomy is designated (31 [26]) as a book to be placed by the side of the Ark in the inner sanctuary; and Hilkiah the priest claims to have found it there (2K 22 [8]).

it commences (Ps. 51). I have indicated the notes of growth, especially toward the end (65-68). Psalm 72, and perhaps also 71, is a later addition. Several Psalms, like 51, show revision and additions at the end, and 68 is decidedly composite and of diverse dates; but in general there is much less recension, revision and addition of new material than in Book I.

The colophon: "The Prayers of David the son of Jesse, are ended," may belong not merely to this book, but to the preceding also, indicating the end of the entire series of Davidic Psalms at that period; for, as will be noticed, the remaining early collections were professedly non-Davidic. I am inclined to think that at the same time that the Messianic hymn 72 was added at the end of this double collection of Davidic Psalms the Messianic hymn 2 was prefixed, so that the whole Davidic collection was framed by two hymns, not ascribed to David, describing or celebrating the ideal king.

Quite different in character is the Psalter of the Sons of Korah (42-49). By general consent from the standpoint of art this collection represents the most finished lyric poetry of the Bible, although not the most forceful. From the standpoint of spiritual experience it falls below other collections which are poetically its inferiors. Linguistically it stands by itself, finding its closest affinities with the Asaph Psalter (51, 73-83). In content, like Book I, it is varied and broad, as against ecclesiastical, in range. The title "of the sons of Korah" prefixed to each Psalm except 43, which is really part of 42, is an evidence of the origin of the collection.

According to the genealogy of the Priest Code,[1] Korah was a descendant (grandson) of Kohath. According to this genealogy, further, while Kohath was the second son of Levi (Gershon or Gershom being the eldest son), yet the Kohathites were the important *gens* of the Levites, to which both Moses and Aaron, and consequently the priesthoods of both the temple of Dan and the Temple at Jerusalem, belonged. It is to be noted, further, that in the genealogy Korah is the father of Abiasaph (father of Asaph), i.e., the great ancestor of Asaph. If this Asaph is to be connected with the singing guild of Asaph, as is, I think, intended, the Korahites would then be the ancestors or prototypes of the Asaphites.

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[1] Ex. 6 [16 ff]; also in the second numbering, Num. 26 [57 ff].

Turning now to the later lists of Chronicles, we find first in the brief general list of the priestly genealogy (I Ch. $5^{27\,ff}$) the Kohathites recorded as the gens from which Moses and Aaron, and through the latter the Zadokite priesthood of the Jerusalem Temple from Solomon on, were descended. In the more detailed list (1 Ch. $6^{1\,ff}$) Samuel the prophet appears as a Kohathite. In the list of the singers, contained in the same chapter (v. $^{31\,ff}$), where the object is to show that all the original Levitical gentes were represented in the service of the Temple, Heman, a descendant, through Samuel, Elkanah and Abiasaph, of Korah, represents the Kohathites; Asaph, the Gershonites; and Ethan,[1] the gens of Merari. Similarly in I Ch. $26^{1\text{-}19}$, supposed to represent the organization of the Temple service in David's time, the three gentes are represented as guardians of different parts of the Temple, the Korahites (Kohathites) and the sons of Merari being doorkeepers, and the Gershonites in charge of the treasury. (But here there is a curious confusion in that Korah is the son of Asaph, and Gershom the son of Moses). With this list agrees the list of the first inhabitants, in I Ch. 9, in so far that the Korahites (v. ^{19}) are keepers of the gates of the tabernacle, their fathers having been keepers of the entry of the camp. But in this list the Korahites (v. ^{32}) are also included among the singers. In I Ch. 16, Asaph is prominent among the musicians, when David brings in the Ark, and the leader in the song then sung (v. ^{7}). But in II Ch. 20^{19}, when the good Jehoshaphat organizes his army on a Levitical basis, it is the Korahites, of the Kohathites, who are the singers, singing the self-same thing (v. ^{21}).

Turning to what may be regarded as more nearly contemporaneous documents, representing the organization of the second temple, the identical lists in Ezra (2^{41}) and Nehemiah (7^{44}) of those who returned with Zerubbabel, the singers (128 or 148 in number) were sons of Asaph, and there are no Korahites at all.

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[1] An interesting comment on this is the headings of Psalms 88 and 89, in which these Psalms are ascribed respectively to Heman and to Ethan the Ezrahites. With this cf. I K. 5^{11}, and II Ch. 2^{6}, from which it would appear that Heman and Ethan are the names of traditional wise men, afterwards incorporated in the genealogies of Chronicles. Elsewhere Ezrahite signifies aboriginal, and the title Ezrahite is therefore a designation of antiquity.

Through the more or less conflicting statements of these lists it is apparent that in the later period the name of Asaph was particularly connected with the Temple music, but that the tradition persisted of an earlier Korahitic guild of singers, antedating Asaph, and from whom Asaph was in fact descended, belonging to the great Kohathite gens of the Levites.

The Korahites are further mentioned in the Priest Code in two curious stories, now combined with one another, and with the story of Dathan and Abiram the Reubenites, contained in the sixteenth and seventeenth chapters of Numbers. According to one of these stories, which is regarded as belonging to the original Priest Code, the Korahites rebel against the whole system of Levitical caste;[1] according to the other, which belongs to the later additions to the Priest Code,[2] they rebel against the special privileges of the Zadokite or Aaronic priesthood, claiming equal privileges for Levite with Aaronite. For this they are consumed with fire. But that this destruction by fire is theoretical, not actual, is stated later in the same book.[3] The obvious connection of these two stories is (*a*) with the statement (1 K. 12 [31]) that Jeroboam "made priests from the whole of the people which were not of the sons of Levi"; and (*b*) with the efforts of the reformers of Josiah's time to associate the Levites of the high places with the priesthood of the Jerusalem Tempel on an equal footing. These two stories, later combined in one, represent two moments in the struggle of the priesthood of the Jerusalem Temple to assert and maintain its claim to exclusive privilege. They are the anathema directed primarily against the priests of the rival temples of Bethel and Dan, and secondly against the Levites of the high places, and cast in the form of a story of a rebellion against Moses and Aaron, and a condign and terrible punishment from God therefor.

But one naturally asks: Why should the Korahites be singled out from all the other Levites as the forefront of the offence?

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[1] Nu 16 [1a, 2b-7a, 18-24, 27a, 32b, 35], also vv. [41-50] (Heb. 17 [6-15]).

[2] Nu. 16 [7b-11, 16-17], also vv. [36-40] (Heb. 17 [1-5]).

[3] Nu. 26 [11]: "The sons of Korah died not." Later in the same chapter, in the second numbering, the Korahites are mentioned as one of the great families of the Levites, Nu. 26 [57 ff.]

It was their claim of Mosaic descent,[1] together with the prominence of the Korahites as an important, presumably in that time the dominant family of the Kohathite gens of the Levites, in control of the great temple of Dan, which led to the direction against them of the anathema of the Jerusalem priesthood, contained in the original Korah story, on the ground that they admitted to priestly service in their temple those not of the tribe of Levi. By natural accretion, when the real Korahites had actually passed away, the same name was used in the addition to the original anathema by which, with increasing claims of exclusive rights, the Jerusalem priests opposed the admission into their number of the Levites of the high places. According to the story of the tribe of Dan contained in Judges 18, 19, the priesthood of the Dan temple claimed descent from Moses (18 [30]), Aaron's greater brother, of the Korah clan of the Kohath gens of the Levites, therefore akin and equal to if not greater than the Jerusalem priesthood. With the claim of the Jerusalem priesthood to an exclusive position as ministers of the legitimate Hebrew cult this claim of the priests of the rival temple at Dan rendered the latter peculiarly obnoxious.

It is these priests of the temple of Dan from whom derives the collection of Psalms ascribed to the Sons of Korah, 42-49, as also in the main the supplementary collection (83-89).

In the original collection of Psalms of the Sons of Korah, we find at least two Psalms with topographical allusions which unmistakably connect them with a definite locality. All commentators agree in locating Psalm 42 by the sources of the Jordan, at the foot of Hermon. So verse 6 reads "from the land of Jordan, and Hermon, from Mount *Mizar*," [2] and the following verse (7) is a vivid description of the impression made on the mind by the rushing torrents, with their roaring sound, which overflow at times the whole surround-

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[1] According to Jud. 18 [30] the founder and ancestor of the priesthood of Dan was Jonathan, son of Gershom, son of Moses. In our Hebrew texts the name Moses has been glossed by an *n* written above the line, and the name thus formed pointed, that is vocalized, Manasseh, the founder of the Samaritan schism and first high priest of the temple in Gerizim, according to the book of Nehemiah.

[2] Hebrew *Miz'ar* or little, is the little hill, now known as *Tel Kadi*, by the Jordan spring, on which the temple stood.

ing region.[1] At both Banias and Tel Kadi you hear what seems at first to be the roar of a waterfall, but is in reality the sound of the fountains of the Jordan springing out of the deep beneath; but especially impressive is the great fountain Leddan at Tel Kadi, the ancient Dan, where with a mighty roaring, as of a distant cataract, a river springs full born from the ground.

Not only is the place of origin of this Psalm unmistakable, its ritual purpose is equally evident. In somewhat strange technical or archaic phraseology the 7th verse tells us of a temple procession-dance, with its song and sacrifice, and the throngs of pilgrims making festival (*haj*) at some shrine. It was clearly a festival hymn of the Dan temple, served by a Moses-Korah-Kohathite priesthood, for one of the *haj* festivals, presumably the great *haj* of Tabernacles.

Psalm 46 also contains in its first stanza a vivid description of the conditions of the country about Dan, where, owing to the peculiar configuration, an immense mountain area draining into a relatively small basin, you appear to be standing immediately over a great deep. The earth bogs and shakes beneath, fountains well and springs ooze everywhere, the waters roar and are troubled, and the very mountains round about seem to rest upon a great unstable sea beneath, and to shake with the swelling thereof. And as though to make the allusion to the sanctuary of Dan more certain, the second stanza proceeds:

> "(A river) Its streams make glad the city of God,
> The shrine of the dwelling of the Highest."

Surely this does not describe nor apply to the Temple at Jerusalem, nor to any other sanctuary in Palestine except Dan, which it fits exactly.

While no other of the Korah Psalms in the main collection demand Dan or its neighborhood or even eastern Galilee as the necessary setting to explain their allusions, there are, nevertheless, allusions in several of the other Psalms of these collections which are best satisfied by such a reference, as,

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[1] On my first visit to this region, in July, we floundered for an hour through a flood which often rose to the horse's belly. The words of this Psalm were a most exact description of our situation. The great deep beneath seemed to have poured itself forth upon us.

for instance, "sides of the north" (48[4]). It is worthy of note, further, that it is the God of Jacob who is the especial God of the Korah Psalter, and the land of these Psalms is the "Heritage of Jacob." The Korah Psalter, moreover, is Elohistic, just as the Pentateuchal narrative of Israel (E) is Elohistic in contrast with the Yahawistic narrative (J) of Judah.

It is clear that the Korahitic psalter had its origin in northern Israel, at the temple of Dan, at an early period, before the Captivity. The name was derived from the common title of the priests of that temple, when this collection was adopted and adapted for use in the Jerusalem Temple, and the genealogical lists of Chronicles are dependent for their information regarding the Sons of Korah, so far as that information was not derived from the lists of the Priest Code, upon the preservation of the name of Korah in connection with these Psalms, traditionally of ancient origin, and yet not ascribed to David.

It need occasion no surprise that we have in the Jewish Psalter a book of hymns from the temple of Dan. Jew and Israelite were one in religion and in culture until long after the Exile; and, in view of the contributions of Israel and the Israelite shrines to the literature of the Jews and the cult of the Jerusalem Temple in prophecy and legislation, it would be strange if we had no Israelite Psalms and collections of Psalms in the Jewish Psalter. Like the Israelite prophecies and legislation, these Psalms were edited for use in the Jerusalem Temple. Sometimes Yahaweh has been substituted for Elohim, some Psalms are provided with Yahawistic refrains, and allusions to the temple of Dan have been converted into allusions to the Temple of Jerusalem. There are marks of later revisions and additions of a post-exilic period (cf. especially 43, 44), but in general the Korah collection has come down to us fairly in the form in which it was adapted for use in the Temple at Jerusalem at some time after the Assyrian conquest of the northern kingdom. The tradition and sense of its origin, however, were not lost. It was not a Davidic collection, but the song book of the Sons of Korah. It should be noted that this collection is abundantly provided with liturgical-musical notes, and, like the other Israelite collections, it is relatively rich in *maskils*.

The similar Asaph Psalter, it is natural to suppose, had its origin in the temple of Bethel. Outside of the frequent references to Joseph, Ephraim and Manasseh, and the like,

which testify to a Samaritan as against a Galilean origin, there is nothing, however, in the contents of these Psalms which certainly determines the locality of their origin. Poetically inferior, ethically these Psalms stand on a higher plane than the Psalms of the Korah hymn book. The first Psalm of the collection especially reflects the ethical, anti-sacrificial attitude of the prophets. The cosmogony of 74 (vv. 12-18) and the thunder storm motive in 77 (vv. 16 ff) are distinctly primitive, and the great historical poem, 78, is clearly pre-exilic, as is shown both by the point at which it closes its retrospect, and also by the fact that it makes use only of the Yahawistic, Elohistic and Deuteronomistic portions of the Hexateuch. As a collection the Asaph hymn book is singularly rich in historical allusions. From its historical references, as from the ethics and general tone, it would seem to be in basis later than the Korah Psalter, from the very close of the northern kingdom, and in its completed form it is much more Judean than the latter. It underwent, also, at a later date, perhaps because of its freer historical allusions, much more radical and extensive revisions than the Korah book. Like the other Israelite collections it is abundantly provided with liturgical-musical notes.

One is tempted to ask whether the Asaphites were not priests of Bethel who became Levites[1] of the Jerusalem temple under the provisions of the Deuteronomic reform of King Josiah (624 B. C.), bringing their hymns with them; which might explain why those hymns became so ultra-Judean in telling of God's rejection of Joseph in favor of Judah, and also why Asaph became the guild of Levitical singers in the second temple.

The third book of the Psalter closes with six Psalms, of which four are ascribed to the Sons of Korah (84-87, 88), one (86) is called a Prayer of David, and two are ascribed to Heman (88, ascribed also to the Sons of Korah) and Ethan (89), the Ezrahites, which, as we have seen, is a way of saying that they come down from a hoary antiquity. Now the Ethan psalm (89) is very evidently a composite of various hymns from various dates and places. Verse 13 reads:

> "North and south, Thou didst create them,
> Tabor and Hermon rejoice in Thy name,"

[1] Cf. Ezra 2 41, 3 10 ff, Neh. 7 44, 11 22, 12 35, 47.

where Hermon and Tabor are manifestly synonyms of north and south. This was evidently composed at some place like Dan from which these mountains were respectively the land marks of north and south. To any one who has traveled in eastern Galilee and oriented himself by those mountains it bears the unmistakable mark of its origin. But if it originated in eastern Galilee, then it is also unquestionably pre-exilic, an old song, not later than the middle of the 8th century at latest, justifying the heading "of Heman, the aboriginal."

This fits in also with the mythological-historical use of the destruction of Rahab in the preceding verses. But this and other old northern material has been incorporated in a hymn of the covenant of David, which uses only early material from Samuel, but which makes that covenant the plea for deliverance of the Jews from captivity, and which must itself date from the Captivity. In general the Psalms of this little collection use freely other scriptures, including Psalms from preceding collections, or are even composed, like 89, largely of citations from, paraphrases of, or enlargements upon other scriptures, including Psalms. In point of fact, it is a gleaning of Psalms originating in the northern sanctuaries, which had not been incorporated in the previous collections. It is abundantly supplied with musical liturgical notes, like all the Israelite collections, but, unlike those collections which came down as wholes, it has been thoroughly Judaized in the use of the divine name. As a collection it dates from the Exile, when pious Jews were gathering and editing ancient material, and was added as a supplement to the Korah and Asaph collections, with a brief Yahawistic doxology at the close, to form a third book. Here ends the pre-exilic Psalter.

From this point on both form and material of the Psalter are different. We have no more musical notes (the exceptions in 109 and 138-144 are considered in loco), or historical headings; outside interests largely disappear, and we are shut up within the Temple walls, a congregation not a nation. As a rule the Psalms of the latter books are more joyful than those of the earlier books, due to the fact that they are based to so large an extent on the ancient praise cries, the *tehillah* and the *todhah,* which constitute an essential part

of each sacrifice.[1] They display comparatively little variety of circumstance, and they have an ecclesiastical tone quite in contrast to the first book. As poetry the Psalms of the two latter books stand below those of the first three, as hymns many of them sing better; and so the majority of the great chants of the Christian Church, *Venite, Jubilate, Cantate, Bonum est, Benedic* and *De Profundis* are taken from the later books. Psalms are formed out of Psalms of the earlier books or cite from them, and before long we find ourselves in the legal period, singing the praises of the Law, and quoting from the completed Pentateuch.

Like the earlier the later books also are composed of a number of collections added one to another, generally in chronological order. The first of these is the Prayer of Moses (90-99), a collection of Psalms intended to go together, as one liturgy. They are from one hand or one school, like the prophecies of Deutero-Isaiah, to which they seem to be akin. Like them they are full of the new things that are to be (so 96 and 98 commence "O sing unto Yahaweh a new song"), for which the old, that is left behind, was a preparation and foundation. Like Deutero-Isaiah they conceive of Yahaweh as reigning immediately in the new kingdom and not through a Davidic King (93, 97, 99). They are anti-idolatrous, also, like Deutero-Isaiah. Again they show kinship with the Song of Moses in Deuteronomy, and acquaintance with earlier psalms (96, 97, 98, etc., are from 24, 30, 32, 47, 48, 66).

Following this come eleven Psalms which apparently (more clearly 101-110) constitute a Davidic group, though not every separate Psalm has that heading, several, as for example, 103-107, being grouped under one such heading. This latter group in fact constitutes one liturgy, although the 107th Psalm is now divided from the others by the book division between books 4 and 5. Psalm 100 is the first of a number of Psalms in the latter books founded on or built about the old sacrificial cry of the thank offering, handed down in the book of Jeremiah: "Give thanks unto Yahaweh, for He is good" (cf. 105-107, 118, 136), and has a liturgical heading designating it for the thank offering service. Psalm 102 is

[1] Cf. also the attitude of the post-exilic prophets Haggai and Zechariah, and especially the latter's demand that the religion of the Jews shall be joy, not sorrow, feasting not fasting.

designated as a penitential, and was clearly a hymn for national penitence and supplication for the restoration of Jerusalem in the post-exilic period, preceding Nehemiah's restoration of the walls (cf. Neh. 1). The Psalms of this group use freely Psalms of the earlier Psalters; so 100 commences with the first, or title verse of 66; 108 is composed out of Psalms 57, 60; 109 is redolent of earlier Psalms, especially 35, 55, and 69.[1] It would seem as though in general the writers of the Psalms of the later books had behind them a Temple psalmody consisting of Psalms of the first three books, together with the ancient brief traditional *todhahs* and *tehillahs,* which latter were now made the basis of longer Psalms. On the other hand, apparently as a result of the Exile, certain old traditional musical and liturgical uses had changed, and the names applied to these, preserved in the old Psalm books, had lost all significance, so that even the earliest of the collections of the post-exilic period are without musical and liturgical notes. This group ends with a Psalm (110) which reminds us in a way of the ideal king songs (2, 72) which open and close the great double Davidic collection of the earlier books, and which may have been given its present place as the closing Psalm of a new Davidic group for a similar reason; only here the ruler becomes a priest, which reminds one of Zechariah's ultimate attitude as between Zerubbabel and Joshua (cf. Zech. 3, 4, 6).

Psalms 111-117 are a collection of *tehillahs,* constituting a single liturgy, closing with a Psalm of two verses, apparently designed as a doxology to that liturgy. These Psalms do not quote from earlier Psalms, as do some of those in the preceding group, but they are full of turns and phrases borrowed from preceding Psalms, including the Prayer of Moses. Only 115 is original in its composition, a Psalm of much power and of heroic effect. In spite of their lack of originality and inferiority as poetry, however, the Psalms of this group sing well as hymns. Psalm 118 is a *todhah* or thank offering Psalm, the most elaborate and effective processional in the Psalter. It was combined with the preceding in later

[1] Perhaps the musical note, *Iammenazzeah,* at the head of this Psalm was borrowed, like so much of its contents, from the earlier Psalms, and is thus part of the record of the dependence of this Psalm on the ancient Psalter.

Jewish use to constitute the Hallel of Passover, Weeks, Tabernacles, and other feasts.

Psalm 119, the Praise of the Law, is an elaborate acrostic, a booklet in itself, composed of 22 Psalms of 8 verses each, for the 22 letters of the alphabet, each verse of the same Psalm beginning with the same letter, and mentioning the Law by a different title, eight in all.

Psalms 120-134 are a collection different from anything else in the Psalter metrically and in content. Each Psalm of this collection is designated a "song of going up." They are full of Babylonianisms linguistically, and of the local color of the pilgrim journey from Babylonia to Jerusalem. They are original in character, of the nature of folk poetry, and were the songs used by pilgrims to Jerusalem from the Captivity, that is the Jews who remained in Babylonia after the Exile. Their adoption into the canon of the Psalter is due to somewhat the same spirit which has preserved Ruth for us as a holy book. The original group seems to have closed with Psalm 131. To this was added, apparently when this collection was adopted into the Psalter, a Davidic Psalm of different character (132), Messianic in tone, based on the Davidic covenant as recorded in the historical books, and more particularly in Psalm 89. It is full of references and allusions to previous scriptures, including various Psalms. The two remaining Psalms of this collection seem to be gleanings added later, the last (134) constituting a doxology to the collection. It was perhaps this Psalm which gave the collection its peculiar use in the Jewish ritual in connection with the ancient (cf. 1 Sam. 7^{6}) but extra legal oblation of water on the Temple steps on the last night of the feast of Tabernacles.

We have evidence in the citation in 2 Ch. 6^{40-42} of Psalms 130 and 132 of a date before which the Pilgrim Psalter had been adopted into the Temple psalmody. There is no evidence that the Chronicler was acquainted with any of the last sixteen Psalms, and I assume from this fact, combined with certain other incidental evidence, that toward the end of the 4th cent. B. C. the Psalter closed with Psalm 134. But before this time, in imitation of the Law, to which it was companion, Psalms 90-134 had been divided into two books, making the total number five. The evidence of this, as already pointed out, is contained in 1 Chron. 16^{8-36}, a Psalm ascribed to David, "to give thanks to Yahaweh by the hand of Asaph

and his brethren." Of this Psalm vv. 8-22 are vv. 1-15 of Psalm 105, vv. 23-33 are Psalm 96, v. 34 is the old sacrificial cry of the thank offering sacrifice. "Give thanks to Yahaweh," etc., used in various later Psalms, but which, from the quotation immediately afterwards of the 47th verse of Ps. 106,[1] with the preface "and say," is to be regarded as taken from the title or caption of that Psalm. Moreover, the following verse contains the doxology appended to this Psalm in the Psalter. This is the old doxology of book 1. As used in Book IV it is followed by a rubric directing that all the people shall cry, "Amen, halleluiah," which rubric is reproduced after the Psalm in Chronicles in the statement following the doxology: "And all the people said, Amen, and a hallel to Yahaweh," leaving no doubt that the Chronicler had before him our present Psalm text. As already pointed out the division into books at this point was infelicitous, separating as it does Psalms which belong together as parts of one whole. It was made mechanically by counting off from the beginning of Book IV as many Psalms, 17, as there were in Book III.[2]

By 300 B. C. there were in existence five books of Psalms, as at present, but the fifth book ended with Ps. 134, the close of the Pilgrim Psalter. Following this we have a *hallel* (135) and a *todhah* (136), companion pieces, each a mosaic of various scriptures, including the complete Pentateuch, and various Psalms. Among others Ps. 135 uses 134, evidence confirmatory of that already adduced, that the Psalter once ended with 134. Then follow gleanings of ancient Psalms: a single Psalm, 137, exilic, in its first part certainly resembling somewhat the Psalms of the Pilgrim Psalter; and a Davidic collection (138-144), provided somewhat sparsely with musical-liturgical and historical notes, like the Psalms of the first three books. The last Psalm of this collection (144) contains a song (vv. 12-14), much corrupted in transmission, of a very peculiar versification, of which there is only one other specimen in the Bible, namely a folk song (Is. 3^{18-24})

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[1] It will be observed that the citations of Chronicles are all from the newer, last books of Psalms.

[2] Incidentally this serves to show that the dislocation of the Psalms of the second and third books, noticed above, must have taken place before this time.

which Isaiah made the text of a prophecy against feminine extravagance toward the close of the eighth century. The first part of this Psalm is composed on and out of the great Davidic Psalm of 2 Sam. 22 (Ps. 18). This collection is unlike anything else in the last three books. It is broader and less ecclesiastical in its contents, like the Psalms of the first book. In striking contrast with the joyful *todhahs* and *hallels* of the latter books it is essentially a collection of penitentials, like so large a part of the earlier books. But while in these regards, as in its musical-liturgical and historical headings, resembling the earlier Psalters, it has much also which suggests a very late origin. So Psalm 139, one of the finest hymns in the Psalter in thought and the essence of poetry, is linguistically full of corruptions, colloquialisms and Aramaisms, a later popular and impure Hebrew.

Perhaps Psalm 144 gives a clue to the problem of this collection, namely, that we have here a group of ancient Psalms, not adopted into the earlier Psalters, but for some reason lingering on in popular use. Very much as the ancient stories of Job, Daniel and others lingered on among the people, to be reclaimed and utilized by later moralists, patriots and apocalyptics, so these Psalms lingered, changed and corrupted in vernacular use, but still retaining much of their essential elements, combined with their ancient tradition of musical-liturgical use, to be gleaned by those patriotic revivalists who in the latter days were seeking out and saving the ancient things of Israel.

The Psalter closes with a great hallelu-yah chorus, designated "*Tehillah* of David" (145-150), the greatest and most sustained outburst of praise in the entire Psalter, each Psalm beginning and ending with the very ancient sacrificial praise cry, except the first (145), which is, as it were, a prologue to the whole. From its contents this collection, constituting one liturgical whole, is manifestly late.

Quotations from this final hallelu-yah chorus are contained in the apocryphal book of Ecclesiasticus,[1] showing that at a

[1] Ecclesiasticus quotes freely from the Psalter, 70 references or citations in all from 47 Psalms, including every book and every larger collection in the Psalter, except the songs of Asaph. The first book of Maccabees cites from the last collection (1 Mac. 2^{63} = Ps. 146^{4}), as also from the Asaph Psalter (1 Mac. 7^{17} = Ps. 79^{2-3}).

date somewhere between 280 and 180 B. C. the Psalter was complete. It was, I suppose, at this time, when these final collections were added to the Psalter, that Psalm 1 was prefixed as a sort of introductory ode, and the number of Psalms thus brought up to 150. The evidence of Ecclesiasticus to this effect is confirmed by the testimony of the Septuagint Greek translation, which also shows that at that time the Psalms were arranged in five books, provided with musical and occasional headings, liturgical directions, etc., as at present, and that the number of Psalms was 150, constituting a canon to which no more might be added.

In both ancient and modern times some critics have ascribed certain Psalms to the Maccabean period (175-150 B. C.), and especially of late there has been a tendency to ascribe a considerable number of Psalms from all parts of the Psalter to that time. This in view of the facts above presented is, I believe, quite impossible. There is not a Maccabean Psalm in the Psalter, for the canon of the Psalter was complete before that period. It is possible, however, that even after the completion of the canon so far as the number of Psalms was concerned there may have been revisions within the Psalms themselves, the addition, subtraction or modification of words, clauses and verses, but this would not have been extensive or radical.

There is a passage in 2 Mac. ($2^{13.14}$) which may have, as it claims, documentary historical evidence behind it with regard to the collection and final revision of the Psalter. According to this writer there existed in his time (ca. 100 B. C.) writings showing that Nehemiah founded a library, and collected the Former and Latter Prophets and Psalms. Another Jewish tradition ascribes to Ezra the collection or rewriting of the entire Scriptures. Ezra and Nehemiah are strangely confused in Hebrew history. Together they may be said to represent the great period of post-exilic revival and reform, commencing with the rebuilding of the walls by Nehemiah (440), and ending with the adoption of the Law and the changes in worship connected with Ezra's name (circa 380). This period we should naturally expect to mark that change in psalmody which has been so stressed, and perhaps we may regard this tradition as further testimony to the fact that in that Nehemiah-Ezra period the formative work was done which gave us the psalmody of the second

Temple. The further statement of this passage, that "Judas gathered together for us all those *writings* that had been scattered," may possibly similarly be regarded as evidence of Maccabean revision.

Having endeavored to answer the question of the age of the Psalms, using so far as possible external evidences, let us now prove our result by some tests of internal evidence. Analyzing the references to sacrifice or matters pertaining to sacrifice in the Psalter, we find in the first book sacrifice assumed without question (except in 40). The king is the sacrificer of the nation (20, 21), and his sacrifices are urged on Yahaweh as a ground for giving victory to the nation. But in Psalm 40 we meet the prophetic protest against the childish sacrificial view of religion. This is more pronounced in Psalms 50, 51 and 69 of the Israelite-Davidic and Asaph collections, which assert still more strongly the anti-sacrificial views of the prophetic school. On the other hand 51 is furnished with a sacrificial appendix, and in the same collection (56^{13}) we find the most anthropomorphic reference to sacrifice in the whole Psalter, as something pleasing to God by its savor. In the last two books there is almost no mention of sacrifice (118^{27} is a rubric). On the other hand Aaron, the priests and the Levites, who had not been mentioned in the first three books, come to the front. Judging from these references, we might say that the first books represent the more primitive conception of religion, and regard sacrifice as a thing in itself pleasing to God, but also reflect the battle waged against this view by the prophets. Now this battle began with Amos, reached its full development with Jeremiah, and ended with the close of the exilic period. The final edition of the Prayers of David, as represented by the present text of Ps. 51, reflects the outcome of this struggle, not the abolition of sacrifice, but that mystical treatment of it which rendered possible the addition of those closing verses. A further development appears in the last books of the Psalter, where sacrifice is glorified with manifold outbursts of hallelu-yah, but removed, as it were, from the everyday life of the people into an inner court, where this side of religion has become the function of a holy priesthood, carefully organized and set apart, who are the leaders and representatives of the congregation.

Similarly it is in the fourth and fifth books only, barring the late introductory ode and the appendix to Psalm 19, that we find that glorification of the Law which became so marked a feature in Jewish religion after the time of Ezra.

An analysis of mythological references in the Psalter, anthropomorphisms in the representation of the nature and dealings of God, allusions to angels, survivals of polytheism, and the like, gives the same result of a development according to the arrangement of the Psalms as we now have them, and particularly of a distinct cleavage between the fourth and fifth and the first three books of the Psalter. It is in Psalm 86 that we find the first clear statement, "Thou art God alone" (v. 10); while in the last books we find expression of the idea, represented much earlier by the prophets, that the gods of the heathen are "not gods" (96 [5], 106 [28]). In the earlier books, while Yahaweh or Elohim is recognized as the God of Israel, the true God, and the great God, the Psalmists cannot rid themselves of the idea that other gods have an actual existence. It is not until the fourth and fifth books that we find those exalted conceptions of creation, of God's relation to nature, and of His omniscience, which in the Hexateuch characterize the Priest Code in distinction from the Yahawistic and Elohistic writers (cf. Ps. 104 and 139 with 18, 29, 77, 80).

In the first book we find the "Angel of Yahaweh" (34 [7], 35 [5, 6]), as in the Yahawist; in the last books we find something of that heavenly hierarchy which was developed so fully in later Judaism, angels, hosts and ministers (91 [11], 148 [2]). With the growing conception of the infiniteness and superhumanity of God He was removed farther and farther from contact with the human. Such primitive expressions as "see the face of God" (42 [2]), "sons of God" (29 [1], 89 [6]), and the like, became impossible. God was represented as acting, in the more common and mechanical view, through superhuman beings, the host of heaven, angels and ministers; in the more spiritual view by a breath, a word, a command (104 [7]); leading ultimately to the hypostatizing of the word, of which there is a trace in the last collection of Psalms (147 [15]). Similarly we find in the later books a growing tendency to substitute "the name" for the actual use of the name of the deity.

The treatment of the question of a future life may seem at first sight to contradict this theory of development. A con-

siderable number of Psalms in the first book, fifteen out of the thirty-seven Davidic Psalms, treat of or refer to death and the after state, and of these three (16, 17, 26) are regarded by many commentators as showing a hope of, if not a belief in personal immortality. In the Korahite Psalter they find future hope in 49, in the Asaphite Psalter, in 73, and in the Prayers of David, in 63 (why not also in 69?), but later than this there is no glimmer of such a hope. The theory of the latter books is that with death existence ceases, and that the blessings of God and the rewards of good and evil are to be expected here.[1] In the earlier books there seems to be ever and anon a restlessness under existing conditions, a complaint against them, and a desperate search for a way out of death. In the latter books existing conditions are accepted and acquiesced in, and the theory of the satisfaction and reward of religion and righteousness in this life appears to be regarded as sufficient. Only, possibly in the collection 138-144 do we see some faint echo of those earlier protests. This looks like retrogression, and in the line of spiritual development it is such. Historically it accords with the history of thought among the Jews. The latter books of the Psalter belong to the Temple and the priesthood in a sense in which the other books do not. They are peculiarly tinged with priestly views. Now, when in the 2d cent. B. C. we find the division between Pharisee and Sadducee an accomplished fact, it is the priestly aristocracy which constitutes the essence of the Sadducean party, the conservatives who maintained the older views expressed in Job 32-37, Ecclesiastes, Ecclesiasticus and 1st Maccabees. The evidence of the Psalter in this regard confirms our analysis, the latter books representing predominance of the priestly aristocracy, who, when the Pharisees developed into a party, were called Sadducees. The revival of discredited (cf. Zech. 13^{3-6}) prophetism in apocalypses, and the development of the Pharisees as a party were a result of the Antiochian oppression and the Maccabean revolt, and with this literature the idea of personal immortality springs into life (cf. Daniel, Enoch, Wisdom, and the Pharisaic song-book called "Psalms of Solomon").

[1] An exception is Ps. 1 (see in loco), which is not properly a hymn, but an introductory ode, a purely literary production prefixed editorially to the Psalter.

An analysis of the references to death and the after state in the Hebrew scriptures suggests the development of the hope of personal out of the belief in family and national immortality. The glimmering hope of personal immortality in the Psalms above referred to, if it exists, which I hardly believe, comes from an application to the individual of the consoling hope of national revival, or continuance of life by posterity, which we find animating the prophets in the midst of apparent national death (Ez. 37, Is. 53 [10]), and which clearly appears in the Psalms in such passages as 9 [12 f], 22 [29-31]. It was the Antiochian oppression, followed by the successful national uprising under the Maccabees, falling at a time when, thanks to the synagogues and the study of the Law, individual ideas of religion had begun to be developed, which finally converted a national into a personal belief. Persian influence, if it existed and helped to quicken this belief, did so through that discredited prophetic line which, after a period of dormancy, developed in a new form, through the Apocalypses and not through the Psalms. The latter, if they played any part in this development, did so by their later use in the synagogue and the home and the impetus thus given to the growth of personal as over against national piety.

If, as has been argued, the Psalter was the hymn book of the Jewish Church, it follows from all analogies that, with ritual, it represents largely the popular element in religion as over against the credal, legal and intellectual elements. The prophets, while belonging in part with the intellectuals, were also spiritual leaders and poets. To this extent the Psalmists were at one with them, that they were also spiritual and poets, intuitively in touch with God; but they were not intellectual leaders as were the prophets. The latter were far in advance of the people, accepted and canonized after they were dead; and even then general belief and practice lagged behind their visions. Popular religion is inconsistent. It accepts the prophets on the one side, and inherited forms and even superstitions on the other; subscribes to the one, and continues to practice, with its own interpretations, the other. The real belief of the Church can never be measured by its prophets, nor, on the other hand, by the creeds or canons of its theologians. People will profess orthodoxy in their creeds, and sing heresy in their favorite hymns with naive unconsciousness of any inconsistency between them. Which is

their real religion? All these things must be carefully taken into account in a critical study of the Psalter. There are not a few Psalms which are in intellectuality and spirituality quite abreast of the thought of the prophets, composed by spiritual and intellectual leaders. Other Psalms stand close to ritual acts which represent very primitive conceptions. The whole Psalter has received a priestly tinge from its use in the Temple, or the composition of its liturgies under the immediate influence of the Temple service. Here and there are hymns which may be called credal or legal, which attempt to teach doctrine or inculcate law. As a whole, however, the Psalter represents what we may roughly call the popular theology, inconsistent and untheological, to speak paradoxically, not to be compared too closely with the ritual of the priests, the canons of the law giver, or the sermons of the prophets, but singularly sweet and lovely for the very divine humanity of it.

The Psalms in the Jewish Church. What little we know of the use of the Psalms in the earlier period is derived from the hints in Psalm headings or in the contents of the Psalms themselves, with a few allusions in the prophets and the earlier historical books. With Chronicles first we begin to obtain direct external evidence of the method and extent of the use of Psalms in Temple worship, and of the combinations of sections of Psalms into new liturgies. As already stated the Chronicler uses freely only Psalms from the last books of the Psalter. Similarly Sirach (Ecclesiasticus), while using almost the whole Psalter as Scripture, when he comes to the composition of psalmody, confines himself to the collections of the latter books. Apparently these were better suited to the new conditions of worship which had grown up since the institutions of Nehemiah and Ezra.

The Talmud and Josephus give us a fairly complete picture of the worship in the Herodian Temple. By this time the sacrifices had become almost incredibly numerous and complicated, and psalmody had similarly developed out of the simple praise cries and the briefer Psalms of earlier use into an elaborate liturgical system. Sacrifices were now performed and Psalms sung by the wholesale by a vast body of priests, Levites and laity, who were engaged in nothing else but performing in the one great center of the Jewish

religion the rites and ceremonies for a vast population, not in Jerusalem or Palestine only, but throughout the world. And here again we find that the Psalms in common use were Psalms from the latter books, excluding the earlier post-exilian collection 90-99. Psalms 100, 104-107, 111-118, 120-134, 135, 136, 145-150 were used over and over again, and were known by heart by the worshippers. Of these Psalms 111-118 (or perhaps better 113-118), 120-134, and 145-150 were sung or recited as entireties, the first named 18 times in the year, and the last so frequently, with such reiteration of 145, that the latter came to be the most used Psalm in the Psalter. (Whoso recited it three times daily would inherit eternal life.) The Psalms of the latter books were clearly those best adapted to the newer conditions of worship, and they were so because they were compositions of the newer period. It is worthy of note, also, that the Psalms in commonest use were, with the exception of the Pilgrim Psalter, the great *todhah* and *tehillah* groups, giving a triumphant tone to the sacrificial worship of the Temple. Earlier Psalms were used also among the day Psalms and Psalms for special festivals, in some cases perhaps relics of earlier use, and liturgies were made by the selection of verses from various Psalms.[1] We have indications from the Talmud of certain variations and developments in these liturgies, as for instance the omission of Psalm 44 as too anthropomorphic, because it called on Yahaweh to arise and awake out of His sleep.

At the daily morning sacrifice, which included the regular whole burnt sacrifice for the people, with meal offering and libation of wine, the high priestly offering, and the various individual sacrifices which were presented, sin, trespass, thank and peace, the priests blew on trumpets, and while the whole burnt was presented the Levitical choir sang and played. When the sacrifice was offered a priest struck the cymbals, and the Levitical choir sung the Psalm of the day in three parts as the priest began to pour the drink offering. At the close of each part the trumpets blew three times, two long sustained blasts, with a tremolo between, and the people fell on their faces and worshipped. This sacrificial service was followed a little later by a second liturgical, but non-sacri-

[1] So at New Year, 81 and the closing verses of 29; at New Moon, 105 with the closing verses of 104.

ficial service; and in the afternoon (originally at sunset) by another sacrificial-liturgical service, in scheme the same as the morning, but shorter. On some occasions the day Psalm was different, so at New Moon of the 7th month 81 in the morning, and at evening 29 or part of the same. On Sabbaths and festivals and solemn days sacrifices and Psalms were multiplied. Outside of the Psalms from the Psalter Deut. 32 and Ex. 15 were used on the Sabbath.

A part of the psalm in Is. 12 (v. 3) was sung by the people at the beginning of Tabernacles as the priest with water from Siloah in a golden bowl entered the Temple gate. When this and the libation of wine had been poured out at the altar Hallel was sung with an accompaniment of flutes, and also on each following day of the Feast, and after 118^{1}, $118^{25, 26}$, and at the close the people shook their *lulabs* or palm branches toward the altar. After the sacrifices had been offered on each day (as also at other great feasts), the priests marched around the altar and sang 118^{25}, and on the 7th day seven times. On the eighth day prayer for rain was offered, and on the last night there was a great illumination of the Temple courts and a torch light dance till cockcrow, and the full Levitical choir stood on the steps of the inner court and chanted the Pilgrim Psalter. Then a precentor, inviting the people with a hallelu-yah, took up Psalms 135 and 136, and intoned them, the people responding.

Hallel was also sung with one flute (a special indication of joy or love songs) at various sacrifices in the Feast of Weeks. It was sung also at Dedication. At Passover it was sung while the blood of the lambs was being offered, from the 9th to 11th hour (3-5), the people repeating after the precentor the first clause of each Psalm, and after every line hallelu-yah, with an "amen and amen" at the close. In Psalm 118 they also repeated vv. 25, 26.

A beautiful popular service of this period was the presentation of first fruits. This was done by processions from each town, singing as they went Psalms of the Pilgrim Psalter, beginning with 132. As they entered the city they sang 122; as they ascended the Temple hill 150; and as they entered the Temple the Levites greeted them with Psalm 30. The service was completed by the recitation of Deut. $26^{5\text{ ff.}}$, a "wandering Syrian was my father," as they set down their gifts before the altar and withdrew.

A part was provided for the people in the services in the Temple by recitation of verses, by responses of hallelu-yah and amen (generally "amen and amen"); also something resembling a prayer meeting was held at the same time in one of the large rooms about the Temple courts, at which Scriptures were read or recited, and Psalms recited or chanted. For the Temple services, also, the people, like the priests, were divided into 24 courses, some of each course attending the services in the Temple and the rest assembling at the same time in their synagogues. The services in the synagogues were held simultaneously with those in the Temple, at morning sacrifice, mid-morning and sunset, for which later was substituted afternoon. The same daily and special Psalms were said or chanted, and especially the hallel and hallelu-yah Psalms, which all knew by heart. We have notices of the use in the Synagogue of certain Psalms for special occasions, 7 for Purim, because of vv. 6, 11-16 (cf. Esther $9^{13\,ff}$); 30^{1} for Hanukkah (also called Dedication, Maccabees and Lights), as in the Temple; 47 for New Year, because of v. 5, also 81, because of v. 3; 98 for New Moon, because of v. 6 (cf. Num. 10^{10}), also 104, because of vv. 1, 2; 76 and 118^{25} to end for Tabernacles; 130 for Atonement. Presumably this was identical at some time with the Temple use. The special praise part of the synagogue service was at the close, as in the Temple. Practically the use of the Psalms in the synagogue was the same as in the Temple. After the destruction of the Temple, therefore, the synagogue service readily took the place of that of the Temple in the community, alike everywhere, the Scriptures, above all the Law, and its exposition, and prayer taking the place of sacrifice.

Such as it then was it has continued in principle and largely in detail to the present time; three services, corresponding to the old Temple services. As far as the Psalms are concerned the practice of the English congregations of Jews today fairly represents their position in Jewish worship through the ages: verses of Psalms said privately by the worshippers; after a hymn of praise and readings from the Mishnah and the Scriptures, Ps. 100, and 74^{4}, 144^{15}, followed by 145-150 (in one way or another 145 is used three

[1] 30 with 3 and 91 were sung with the accompaniment of musical instruments, we are told, at the enlargement of the walls by Agrippa.

times); Psalm verses (51 [15] and 19 [14]); Psalm 6, also Psalm for day.

As Scripture Psalms constitute the basis and beginning of the third canon, the canon of the Writings. This canon was not closed as inspired Scripture until about the middle of the first half of the 2d century A. D., but, as is evident from what has been said above, the canon of the Psalter was closed and the Psalter accepted as Scripture, the book of Liturgies, the Prayer Book, over three hundred years earlier. So in the New Testament we find "David" standing in authority and popular regard side by side with "Moses" and "the prophets."

The Psalms in the Christian Church. Among the early Christians the use of the Psalms was practically identical with that among the Jews, except that it was simpler and less stereotyped. Psalms were on the tongues of all. They were the Scriptures best known and most used; indeed it is told that in those bookless days of memory many Christians knew them all by heart. Such new hymns as were composed, like the Benedictus, Magnificat and Nunc Dimittis, were made out of Psalms or on Psalm models, but in general the hymns sung in public worship were the Psalms, and even so late as the time of Ambrose the substitution of the Te Deum for the ancient Psalmody is said to have been counted by many a scandal; and there are to this day Christians who in public worship will still sing nothing but "the Psalms of David."

We find in the early Christian Church the use in worship of set Psalms for the day arranged in a weekly cycle, the use of the responses *amen* and *hallelu-yah,* and of the doxology as the proper close of each group of Psalms or each hymn taken from or composed out of Psalms. So general and practically obligatory did this practice of adding a doxology to everything become, especially in the Western Church, that a doxology was early added to the Lord's Prayer, "For Thine is the kingdom and the power and the glory for ever and ever, Amen." As liturgies developed the use of the Psalms in Christian worship became both more complicated and more precisely determined, and the earlier freedom in the treatment of the Psalter as a treasury from which to draw chants by combination and composition was much restricted.

As the use of the Bible as a whole became gradually less living and intelligent and more mechanical and superstitious,

so the use of the Psalter also changed its character, until finally in the Western Church before the Reformation we find an exceedingly complicated, cumbersome and unintelligent system in use, which seems to be based on the theory that there is a virtue in the recitation of prayers and Scriptures quite apart from their sense. There was a merit in saying the Psalms through as such within a certain fixed period. The original plan of appointing Psalms to be said on each day of the week developed into an arrangement by which the whole Psalter was to be said through each week. As a natural consequence the single Psalms of the primitive service, or the anthem composed from one or more Psalms, were replaced by groups of a dozen Psalms or more to be said or sung through at one time, with a doxology after each. The arrangement was fashioned unintelligently, for the Bible had become largely a closed book read with the lips and not with the understanding, and followed almost entirely the order of numbering of the Psalms in the Psalter. Nevertheless the old tradition had not yet been lost utterly; the fourth Psalm was recognized as an evening hymn and assigned accordingly, and the intention of one or two other Psalms was observed in the provision made for their use. Moreover, the old practice of special Psalms for special occasions was thoroughly recognized, and indeed it was at last carried so far that special Psalms were provided for almost every day, so that, while in theory the whole Psalter was to be said consecutively each week, in actual practice, through the substitution of the Psalms appointed for special occasions, only about two-thirds of the Psalms were actually used, and at the present day only about one-half of the Psalter is in regular use in the Roman Church. Of the reformed churches the Anglican, developing its system of daily services out of the monastic Hours, made the fullest use of the Psalter. Influenced by their monastic models, the reformers seem to have felt that there was some special virtue in saying the whole Psalter through consecutively within a certain fixed period, but since as a matter of actual experience it was not practical for any persons not monks and therefore given over to that sort of thing to say the whole Psalter weekly and still attend to the ordinary duties of life, they abandoned the primitive universal use of the Christian inherited from the Jewish Church,

and substituted for the ancient weekly arrangement a monthly one, providing that the whole Psalter should be said through consecutively from beginning to end each month. So set were they on the carrying out of this mechanical theory and so careless of the sense of the Psalms that, contrary to the tradition of the whole Church and in crying contrast with the real sense of the Psalm itself, they placed the ancient evening Psalm (4) in one of the portions provided for morning prayer. Sense and tradition seemed to have no weight in their minds as over against the theory that the whole Psalter ought to be used, and used in the order in which the Psalms are printed, from 1 to 150, without omission, once a month. Only so far did they allow themselves to be bent from the complete execution of their theory that they provided special Psalms to be used on Christmas, Ash Wednesday, Good Friday, Easter, Ascension and Whitsunday.

Now, in a Church in which there is morning and evening prayer a few people will, or rather may, month by month, hear the whole Psalter said consecutively from beginning to end, but the great bulk of the people coming to Church once or at the most twice a Sunday hear only accidental portions, which, even where they chance to be congruous in themselves considered, are very unlikely to have any peculiar fitness considered in relation to the rest of the service, and to the season of the Church year. Again there is a considerable difference in the value of different Psalms for purposes of worship, as was recognized by the Jews and by the early Church, and there are passages which are not at all fitted for Christian worship, representing those views of the old dispensation which were so distinctly and directly denounced by our Lord as contrary to His teaching. John Wesley felt these difficulties and prepared for his followers in 1784 a version of select Psalms, arranged after the pattern of the Anglican Psalter, for a month of thirty days. He did not emancipate himself in this arrangement from the mechanical, mediaeval order according to the numbers of the Psalms, neither, in many cases, did he show an intelligent comprehension of the sense of the individual Psalms. For instance, the third Psalm, which is a morning hymn, is assigned to the evening. But in three points his select Psalms for the days of the month are an improvement over the arrangement of

the Anglican Psalter: the selections are shorter, portions objectionable from the standpoint of Christian morality are cut out and some discretion has been exercised in the selection. Wesley also returned to primitive practice in cutting and adapting Psalms instead of always giving them entire without omissions.

The Proposed Book of the American Episcopal Church, which appeared a couple of years later, treats the Psalter in much the same way as Wesley had done, still clinging to the division into sixty parts for the thirty days in the month, and arranging the Psalms according to their numbered order, but reducing the size of the daily Psalter, eliminating sections incompatible with the morality of Christ, and asserting the principle of selection. The Psalter of the Proposed Book is a slight improvement on the select Psalms of Wesley. Although the arrangement there proposed was not finally adopted, the American Prayer Book of 1789-92 showed the influence of these propositions. The arrangement of the English Psalter was retained, but it was prefaced by ten selections of Psalms to be used at discretion, as also by canticles composed of Psalm verses which might be substituted for the *Venite* on special days. The *Venite* itself was modified with good effect and on primitive models by cutting off a portion of the closing portion of the 95th Psalm, which seemed somewhat too local and particularistic in tone, and substituting therefor some verses of Psalm 96. Two new canticles were also added to Evening Prayer, composed out of Psalms, but not consisting in either case of the entire Psalm; the *Bonum Est,* consisting of the first four verses of Psalm 92, and the *Benedic Anima Mea,* consisting of the first four and the last three verses of Psalm 103. The revised Prayer Book of 1892 modified this somewhat, still retaining, however, the general system of the Anglican Psalter, which, whatever its defects, has made the Psalms to a singular degree a part of the everyday life of English-speaking people.[1]

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[1] English literature has felt most markedly their influence. Someone has tabulated the following Psalms and Psalm verses as found in Shakespeare: 18 10, 18, 19 5, 22 12, 39 8, 48 13, 51 7, 8 4, 68 5, 15, 25, 80 13, 89 47, 115 1 119 105 141, 147 9. Lord Bacon is among those who have versified Psalms, and, to come down to more recent times, they are freely utilized by Byron, Wordsworth, Cowper, the Brownings, Fitzgerald, Ruskin and Carlyle.

The Psalter Text. In conclusion the text of the Anglican Psalter deserves a word. The treatment of the Psalter text in the Western Church was from the outset peculiar. The translation of the Psalter into Latin first used, as far as we know, was the so-called *Itala,* a popular and not very correct translation, not from the original Hebrew but from some of the Greek translations of the Hebrew. By Jerome's time this translation had become very corrupt. He corrected some of the more glaring inaccuracies by a comparison with the Septuagint Greek translation, and this corrected form became the Roman Psalter. Later he went a little further and retranslated the Psalter into Latin from the Greek Septuagint. Later still he translated the whole Old Testament, Psalter included, into Latin directly from the original Hebrew. It was this translation of the Bible which finally, with some modifications and numerous corruptions, became the Latin Vulgate, except in the Psalter. Here the translation from the Hebrew was too unlike the familiar translation from the Greek to which every one was so well accustomed from the chants of the Church, and so, in spite of its superior accuracy, the translation from the Hebrew was dropped and the translation from the Septuagint substituted in its place. This Psalter, Jerome's translation from the Septuagint, was first adopted as a Church Psalter, it is believed, by Gregory of Tours, in the sixth century, and from the place of its original use received the name of the Gallican Psalter. From France it passed over into England and became the Psalter of the English Church. It obtained a strong hold on the affections of the people, because it was the hymn book in every one's mouth, and when the Bible was finally translated into English the Latin Gallican Psalter and not the original Hebrew was used as the basis of translation of the Psalms. This version of the Psalms, the Tyndale-Coverdale-Rogers translation, somewhat revised by Cranmer, and with the adoption of the Hebrew instead of the Latin numbering of the Psalms, is the version of the Prayer Book. This version has those same qualities which made the *Itala* and the Gallican Psalter so popular in the Western Church that they crowded out altogether the more correct translation from the Hebrew: it is beautifully rhythmical and lends itself to singing. It was for this reason that when in 1607 the King James' ver-

sion of the Bible was substituted for the Great Bible the old translation of the Psalter was retained in Church use, because it sang itself and the King James version did not. And it has held its own to the present day, in spite of the fact that it is a translation of a translation of a translation, and decidedly inaccurate, because it is musically and rhythmically better than anything else that has been produced.

Apologia. I have given this little volume an introduction quite out of proportion to its size, and especially I have treated the question of date at great length, because I am presenting a view so different from that of most later critics, and yet quite as far removed from the tradition of the elder commentaries, that I have been obliged to present the argument and not merely the facts. In practice, if not in theory, the latest commentators have treated the Psalms not as hymns but as occasional poems composed for the celebration of historical events, for which they have tended to imagine history, and then adjust the text of the Psalms to fit the history thus imagined. They have disregarded the external evidences of date and relation furnished by tradition in headings, arrangement in collections and the like, and on subjective grounds divided and rearranged them, bringing together Psalms from the beginning, the middle and the end. Instead of registering the growth and development in individual Psalms, and studying them from the root up, they have dated them from the tops, and assumed them to have begun there. They have made absolutely no use of the information obtained from the study of hymns ancient and modern, and especially of the kindred Babylonian psalmody. They have shut the Psalms up in their own brains, and studied them not as they are, but as they fancied they should be, changing the text on no known principles of textual criticism, but solely to suit their theories. Sometimes the changes made are so great that no one of himself could identify the critic's Psalm with its Hebrew original. These are of course the extreme cases; but in general the tendency of the modern Psalm commentaries has been, it seems to me, to follow unscientific and subjective methods, which lead no whither. Against such this introduction is a protest.

I have not meant by so detailed an introduction to lay too great stress on the origin or growth of the Psalms, how

they were first used and when and why. These things are interesting, but with such writings as the Hebrew Psalms the essential thing is the grace, the charm and, above all, the spiritual power of the hymns themselves. In this critical introduction I have been dissecting the Psalms to determine their date, habitat, evolution and relationship. I trust I may not by such dissection have detracted for any from their beauty and their fragrance as the most perfect flowers of religious song.

Note. In the introduction I have used the true Judean form Yahaweh for the divine name. The form Jehovah is a late Christian word made by a combination of the consonants of Yahaweh with the vowels of *adonai,* LORD. In later use, because of the sacredness of the former name, where it occurred in the Scriptures the word Lord (*adonai*) was substituted, and to indicate this the vowels or so-called points of the latter word were indicated in the text, above and below the consonants (originally only consonants were written and they only are represented by real letters on the line) of the other. The form thus composed, with the consonantal letters of the one word and the vowel points of the other, is transliterated LORD in the King James version. This I have in general retained in the translation of the Psalms, because the Hebrew Yahaweh is to the ordinary reader strange, repellant and unmusical, and Jehovah is from the scholarly point of view objectionable as a late error due to ignorance, and hence misleading. The more primitive Hebrew form Yah (commonly transliterated in English Jah, when standing alone, or *iah* when in composition, as in *hallelu-iah*) I have retained. Lord represents the title *Adonai* used in place of *the name.* GOD represents *Elohim,* a plural from a word of the same root as the Arabic Allah, which became the common personal designation of GOD in Israel as Yahaweh did in Judah. (It is also used, however, in the sense of gods). GOD represents the word El, a designation of divinity common to the Hebrews with the Babylonians, Syrians and Canaanites, but also used as a designation of the God of Israel.

LECTURE II. The Ancient Psalm Book of Jerusalem—Introductory Notes—The Fortress of Zion—Preface, Psalm 1—Introduction, Psalm 2—Translations of and Comments on the most ancient liturgies of the Jerusalem Temple—Psalms 3-41—For Morning and Evening—For the Dawn Service—Sin Offering—Acrostics—How Long—Temple Decalogue—Siege Hymns—David's Psalm—Sun Hymn—Battle Hymns—Trespass Offering—Ark Song—Seven Thunders—Dedication—The Idolaters—Mirror of Providence—The Problem of Evil—Hymns of the Reformation.

BOOK I

Psalm 1 is the preface to the Psalter as a whole, Psalm 2 the introduction to books 1 and 2. Psalms 3-41 were the first Psalm book of the Jerusalem Temple. To a very considerable extent this book is a collection of battle liturgies, belonging to the militant period of Judean history, from David to Hezekiah. It must be remembered that ancient Jerusalem was a very strong, almost impregnable fortress. It was largely for this reason that David chose it as his capital. Its reputation in his day is shown by the mocking reply of the Jebusites, when he called upon them to surrender, that "the blind and the lame" could defend their fortress against him (2 Sam. 5 [6]). That fortress lay on a narrow ridge of rock with almost precipitous sides, provided with a sufficient supply of living water from the Virgin's Spring by means of a tunnel and a shaft, through failure of the Jebusites to guard which David won the city. He and his successors enlarged and strengthened the city, which became a series of strongholds, one of which was the Temple. Most ancient temples were also strongholds, but this was peculiarly true of the Zion of Jerusalem. Resolutely defended, it was impregnable. The country might be overrun and devastated, but Zion could hold out indefinitely, and that safe the invader could not maintain himself in the land. Unable to procure water in that waterless country he must retreat. So in Hezekiah's time Sennacherib's great army, although it overran and devastated the land, was compelled to retire from Jerusalem. Hence it was that the inviolability

of the Temple, protected by the presence of Yahaweh, became a doctrine, as in the prophecies of Isaiah. The invincibility of Zion and of Yahaweh were identified, and trust in Zion and trust in Yahaweh became one, a combination which peculiarly characterizes this Psalter.

Shut up in Zion and David's city by invaders the worshippers, while beseeching deliverance, could still mock at the foe against their stronghold. Of this these Psalms are full.

But besides the material weapons of those adversaries, against which, unaided, the Jews counted their fortress impregnable, there were the invisible and perhaps more potent weapons of charms and incantations through which mighty deities might be invoked against them, as Balak, king of Moab, had hired Balaam to do in the old time (Num. 22ff); or peculiarly efficacious sacrifices might be offered such as enabled a later King of Moab to dissipate the armies of Israel, Judah and Edom (2K. 3^{27}). All peoples relied on such charms, incantations and sacrifices to help them in war, strengthening the powers of their own deities and arousing them to greater activities, or summoning other and more mighty spiritual aid, as in the case of Balak and Balaam. Against such demonistic and spiritual forces, as much as or even more than against the fleshly weapons of the besiegers, they must contend, and this contention was especially the task of the priests of the Temple, to be achieved by sacrifice and liturgies through which Yahaweh should be summoned and aroused to overmaster their spiritual foes. Sometimes even where there was no physical war it was manifest that enemies were making spiritual war against them by witchcraft and charms, or by the magic of sacrifices and incantations bringing evils upon them, pestilence, the death of kings or leaders, drought, famine, failure of crops, grasshopper plagues and the like; just as when the Indians did not dare to attack the Plymouth colonists with arms, they yet brought together the mightiest medicine men they could procure and sought to destroy the English or drive them out by charms, witchcraft and demonism. Against such machinations the priests of Jerusalem were bound to protect the king and the people by proper sacrifices and petitions to Yahaweh, that He might look down from heaven, see their need and interfere with His invincible might. Such were the conditions that lay behind and are reflected in the liturgies of the ancient Jerusalem Psalter.

In date the Psalms of the first part of this Psalter, excluding the preface (1) and the introduction (2), are older than those of the latter part, going back in their origins to the time of David and still earlier. Some of the closing Psalms, on the other hand, reflect the conditions of the period of the Reformation under King Josiah; and there are Psalms, like the 19th and 33d, which were evidently revised and re-edited long after the Exile.

I

BLESSED *is* the man that walketh not in the counsel of the ungodly, nor standeth in the way of sinners, nor sitteth in the seat of the scornful.

2 But his delight *is* in the law of the LORD; and in his law doth he meditate day and night.

3 And he shall be like a tree planted by the rivers of water, that bringeth forth his fruit in his season; his leaf also shall not wither; and whatsoever he doeth shall prosper.

4 The ungodly *are* not so: but *are* like the chaff which the wind driveth away.

5 Therefore the ungodly shall not stand in the judgment, nor sinners in the congregation of the righteous.

6 For the LORD knoweth the way of the righteous: but the way of the ungodly shall perish.

1. Happy the man!
   Who hath not walked in the counsel of the wicked,
   Nor stood in the way of sinners,
   Nor sat in the council of scorners;
2. But in the Law of the LORD his delight,
   And in His Law he museth day and night.
3. He shall be like a tree planted by water courses,
   Which yieldeth his fruit in its season,
   And his leaf withereth not;
   And all that he doeth he maketh prosper.

4. Not so the wicked!
   But he is like the chaff which the wind driveth.
5. Therefore the wicked rise not in the Judgment,
   Nor sinners in the congregation of the righteous.
6. For the LORD knoweth the way of the righteous,
   And the way of the wicked perisheth.

Introductory Ode

A non liturgical, literary ode, prefixed to the Psalter as an introduction. In its poetic form it resembles the gnomic poetry of the Wisdom books, especially Proverbs and Ecclesiasticus.

1. Note the progression: *walk, stand, sit.* 2. The religion of the Law. Study of the Law is the prime duty, which will ensure righteousness. 5. *Judgment* (*mishpat*) is not used in this sense elsewhere in the Old Testament, but is so used in the Talmud. The doctrine of the resurrection of the righteous ap-

pears first in Isaiah 24-27 (cf. especially 26 [14-19]), an apocalypse interspersed with songs of a period post-dating Alexander the Great, added to the second volume of the book of Isaiah, the Burdens of the Nations (chaps. 13-23), when his prophecies were edited in three volumes. The doctrine of the resurrection of the righteous is more distinctly stated in Dan 12 [2] (165 B. C.), where, however, we seem to have advanced a step further toward the resurrection of all Jews, the righteous to reward, the sinners to shame and punishment. Perhaps we may assign this Psalm to the 3d cent. B. C. In contrast with the Psalter, to which it is an introduction, it represents the pharisaic as over against the sadducaic position. 6. *Way* is here used in the same general sense as in Acts 9 [2], of a religion, practice or way of life.

Compare with this Psalm the following from the Persian Ustavaiti Gatha (Yasna XXII. 2), sung by the soul of the faithful on the first three nights after death: "Happy he, happy the man, whoever he be, to whom Ahura Mazda gives the full accomplishment of his wishes." The Persian believed in resurrection of the body, or rather life of the body in heaven (cf. Yasna 2X).

II

WHY do the heathen rage, and the people imagine a vain thing?

2 The kings of the earth set themselves, and the rulers take counsel together, against the LORD, and against his Anointed, *saying,*

3 Let us break their bands asunder, and cast away their cords from us.

4 He that sitteth in the heavens shall laugh: the Lord shall have them in derision.

5 Then shall he speak unto them in his wrath, and vex them in his sore displeasure.

6 Yet have I set my King upon my holy hill of Zion.

7 I will declare the decree: the LORD hath said unto me, Thou *art* my Son; this day have I begotten thee.

1. Why do nations rage,
   While peoples vainly rave?
2. Kings of earth make ready,
   And rulers plot together,
   Against the LORD and against His Christ:
3. "Let us tear away their bonds,
   And cast from us their cords!"

4. Who sitteth in heaven laugheth,
   The Lord mocketh them.
5. He speaketh to them in His wrath,
   And in His anger confoundeth them:
6. "Surely I have set My king
   On Zion, hill of My shrine."

7. Let me tell the LORD's decree.
   He said to me: "My son art thou,
   Today have I begotten thee.

8 Ask of me, and I shall give *thee* the heathen *for* thine inheritance, and the uttermost parts of the earth *for* thy possession.

9 Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.

10 Be wise now therefore, O ye kings: be instructed, ye judges of the earth.

11 Serve the LORD with fear, and rejoice with trembling.

12 Kiss the Son, lest he be angry, and ye perish *from* the way, when his wrath is kindled but a little. Blessed *are* all they that put their trust in him.

8. Ask of Me, and I will give
Nations for thine heritage,
For thine own the ends of earth,
9. To break them with an iron rod,
To shatter them like potters' vessels.

10. And now, O kings, reflect;
Be warned, ye judges of earth.
11. Serve the LORD with fear,
With trembling kiss His feet,
12. Lest He be wroth, and ye perish;
For His anger is soon kindled.

Happy all that trust in Him!

The Triumphant Messiah

This Psalm, like the first, has no heading. It is a victorious ode, rather than a Psalm; prefixed as an introduction to the two great Davidic books of Psalms (3-41, 51-71) when they were united in one Psalter. The writer apparently had Ezekiel and his vision of Gog (38f) behind him. One is reminded of that prophecy, perhaps also of Haggai and Zechariah. He combines the rebellion and overthrow of the nations, as in Ezekiel, with the Davidic promises of the anointed king, such as we find in Second Samuel. The Temple possesses an importance almost equal to that of the king, as in Ezekiel and the early post-exilian prophets. The writer was also influenced in his picture of the conspiring nations by Ps. 59. It seems to belong in thought to that period of the Messianic hope which immediately succeeds the restoration from Exile.[1] Poetically it divides itself into four stanzas, fairly equal in length, of a very rapid moving metre, using freely assonance and almost rhyme.

1, 2. Quoted in Acts 4 [25, 26] of Herod, Pontius Pilate, Gentiles and Israelites gathered together against "Thy holy servant, Jesus, whom Thou didst anoint." I have used in my translation the Greek word Christ in preference to the Hebrew Messiah or the English Anointed, as more familiar to the average man, and his vision of Gog (38f) behind him. One is reminded of that

[1] Cf. Peters, Religion of the Hebrews, chapter on The Messianic Hope, p. 436.

also better fitting the rhythm. The Anointed is David and his seed, cf. Ps. 18^{50}. 4. Borrowed from Ps. 59. 5. Cf. 2 Sam. $5^{7, 9, 16, 17}$. 7. 2 Sam 7^{8-17} (cited also in 1 Chron. 17^{10-14}). The same passage has been used in the same manner in Ps. 89^{19-29}, and there as here David and his dynasty is God's son, and his dominion is everlasting and over all the world. It has been used also, with less emphasis on David and more on Zion, its worship and its priests, in Ps. 132. The sonship of the Anointed, here applied to David and his seed, is applied in the N. T. to Jesus (Mk. 1^{11}, 9^{2-8}), and in Heb. $1^{5, 6}$ our Psalm is quoted in connection with 2 Sam. 7^{14} and Ps. $89^{26, 27}$. This verse is cited by Paul in his argument at Antioch of Pisidia that Jesus was the Christ, and the Psalm is referred to by number (Acts 13^{33}). 8. This conception of universal dominion of the Messiah, and victory over all the nations, which seems to indicate a time post dating Ezekiel, appears in the two somewhat similar Psalms of the Messianic king, 72 and 110. It is used also by Paul in 1 Cor. 15^{25} of the kingdom of Christ on earth. 9. This is cited of the Messianic kingdom in Rev. 2^{27}, 17^{5}, 19^{15}. 11-12. The Hebrew text of these verses is untranslatable, and manifestly corrupt, but contains in itself the evidence of its own corruption and the suggestion for its correction, namely two cases of dittography. That is to say, twice in these two verses the scribe from whom our ms. is descended started to repeat a word just written. Erasing what he repeated by accident we have the text from which I have translated. The last clause of 12 is not properly a part of the first stanza of this Psalm, but a sort of benediction appended to the Psalm, a very common use in Hebrew Psalmody.

This Psalm has always been extremely popular in the Christian Church, interpreted, especially in the latter ages, spiritually or metaphorically, not in its first literal sense. It is one of the Easter Psalms.

III

A Psalm of David when he fled from Absalom his son.

LORD, how are they increased that trouble me! Many *are* they that rise up against me.

2 Many *there be* which say of my soul, *There is* no help for him in God. Selah.

3 But thou, O LORD, *art* a shield for me; my glory, and the lifter up of mine head.

1. LORD, how many my foes!
   Many rising against me,
2. Many saying concerning me:
   "There is no help for him in GOD." Selah.
3. But Thou, LORD, art a shield about me,
   My glory, that lifteth up my head;

4 I cried unto the LORD with my voice, and he heard me out of his holy hill. Selah.

5 I laid me down and slept; I awaked; for the LORD sustained me.

6 I will not be afraid of ten thousands of people, that have set *themselves* against me round about.

7 Arise, O LORD; save me, O my God: for thou hast smitten all mine enemies *upon* the cheek bone; thou hast broken the teeth of the ungodly.

8 Salvation *belongeth* unto the LORD: thy blessing *is* upon thy people. Selah.

4. Aloud to the LORD I cry;
And He answereth me from the hill of His shrine.
Selah.

5. I laid me down and slept,
I awaked: for the LORD sustaineth me;

6. I will not fear myriad folk,
Who have compassed me about.
(*Sacrificial shout*) Arise,
LORD! Save me, O my GOD!

7. For Thou hast smitten on the cheekbone all my foes,
The teeth of the wicked Thou hast broken.

8. Of the LORD is the victory;
On Thy people Thy blessing.
Selah.

(Benediction)

Morning Hymn

For heading and *selah* see Introduction.

This Psalm was for the royal morning whole burnt offering. While among Hebrews evening and morning was the order of thought, and the day began at evening, in the Temple ritual the morning sacrifice antedated and was more important than the evening sacrifice. It was at first the only daily sacrifice, then a meal offering was made at evening, then flesh was sacrificed, but always the evening sacrifice and its accompanying service of psalmody was less important than the morning. The priority of date and value of the morning sacrifice is reflected in the position of this Psalm at the beginning of the collection of ritual hymns of the Jerusalem Temple.

It is forceful and primitive in language and expression, brief and rapid in its metrical effect. There are four equal stanzas, the first two and the last concluding each with a *selah,* indicating the chorus, the trumpet blasts or whatever was to be introduced there. Between stanzas 3 and 4 there is no *selah,* but a sacrifical praise cry to God to arise, one of those primitive anthromorphisms which were so offensive to later literal Judaism.

The ritual liturgical use is plain. During the preparation of the sacrifice the first three stanzas were sung, prolonged, as might be necessary, by the *selah* outbursts of chorus and glad noise;

telling of the foes that scoff at the power of their God; asserting their assurance of His protection of them; closing (stanza 3) with His guardianship during the night past; affirming their confidence against untold foes. As the fire is kindled, in which God comes to consume the sacrifice, they raise the sacrificial praise shout: "Arise, etc." Then, sure of His favor, they declare the discomfiture of the wicked enemy, for He is the LORD of victory, and theirs is His blessing; indicating the benediction to be pronounced at the close of the sacrifice (Cf. Num. 6^{24-26}). It is the hymn primarily of a militant kingdom, but its primitive militarism lent itself readily to later conditions of a battle against less material foes; and in fact such language was so spiritualized in later Psalms that we are often at a loss to know whether the enemies intended are of the flesh or of the spirit.

2. The word here rendered *help* is rendered *salvation* in *7* and *victory* in 8. It means all three. 3. Hill of My shrine, or hill of My holiness, i. e., My holy hill. It occurs in both senses. The former emphasizes the Ark, representing the presence or holiness of the LORD; the latter, the Temple, which ultimately itself became holy through that presence.

In the French religious wars, when the Psalms were the inspiration and the consolation of the Huguenots, this Psalm was sung in Condé's army at sentry relief. It was sung in England by the Anglo-Saxons when they feared the Norman invasion; and in Elizabeth's time for help against the Armada.

IV

To the chief Musician on Neginoth, A Psalm of David.

HEAR me when I call, O God of my righteousness: thou hast enlarged me *when I was* in distress; have mercy upon me, and hear my prayer.

2 O ye sons of men, how long *will ye turn* my glory into shame? *how long* will ye love vanity, *and* seek after leasing? Selah.

3 But know that the LORD hath set apart him that is godly for himself: the LORD will hear when I call unto him.

1. When I cry, answer me my
   righteous GOD;
   Make my straightness broad,
   Pity me and hear my prayer.

2. Sons of men, how long harden ye your hearts?
   Why love ye vanity?
   Seek ye lies?
   Selah.

3. Know that the LORD hath
   shown me His marvelous love,
   The LORD heareth when I

4 Stand in awe, and sin not:
commune with your own heart
upon your bed, and be still. Selah.
5 Offer the sacrifices of right-
eousness, and put your trust in
the LORD.
6 *There be* many that say, Who
will shew us *any* good? LORD,
lift thou up the light of thy coun-
tenance upon us.
7 Thou hast put gladness in my
heart, more than in the time *that*
their corn and their wine in-
creased.
8 I will both lay me down in
peace, and sleep: for thou, LORD,
only makest me dwell in safety.

call upon Him.
4. Tremble and sin not;
Speak in your heart as ye
lie, and be still.
Selah.
5. Offer right offerings,
And trust in the LORD.
6. Many are saying, Who show-
eth us good?
Lift on us the light of Thy
face, O LORD.

7. Thou hast given gladness in
my heart,
More than at the time of
their corn and their wine.
8. In peace forthwith I lay me
down and sleep,
For Thou, LORD, keepeth me
in safety alone.

Evening Hymn

Metrically this Psalm is quite different from the preceding, to which it is ritually and liturgically the companion. 1. In the first verse almost every word ends with the vowel sound *ee,* giving the effect of one long drawn out cry. 2. The Hebrew text must be corrected from the Greek. This method of addressing the world outside of the worshippers or the Israelite is almost what might be called a stock use. 3. After the interlude, following the address to the hard hearted lovers of vanity and lies, comes the contrasted assurance of God's special love to Israel. Here again it has been necessary to make a slight correction from the Greek translation, supported by the testimony of the similar passages in Ps. 17^{7}, 31^{22}. 4. The fourth verse is the summons to fall down with trembling bodies and sinless hearts prostrate on the ground to await in silence the coming of the LORD. 5.-6. Indicate that at this point the sacrifice was offered, and God manifested His presence in the fire which consumed it. Whether this was originally rubrical, adopted afterwards into the Psalm text, as in 118^{27}, it is hard to say. If these verses are original, then this Psalm must date from the period after the evening sacrifice had become, like the morning, a flesh sacrifice. From other indications one may suppose that the original Psalm was earlier, and that these verses represent a later revision. Right offerings is a phrase used to indicate offerings unblemished and rightly prepared (Dt.

33 [19], Ps. 51 [19], Mal. 1 [7, 8], 3 [3]). 7. 8. The concluding stanza is of the customary tone after the sacrifice or offering has been made and accepted, of assurance of the favor and protection of Yahaweh. The joy of that assurance is better even than the merriment of the harvest feast. The phrase here used for this, "their corn and wine," and for Yahaweh's care of Israel *alone*, as over against the rest of the world, are found together in Dt. 33 [28], suggesting that this Psalm or this part of it is later than that chapter.

V

To the chief Musician upon Nehiloth, A Psalm of David.

GIVE ear to my words, O LORD; consider my meditation.

2 Hearken unto the voice of my cry, my King, and my God: for unto thee will I pray.

3 My voice shalt thou hear in the morning, O LORD; in the morning will I direct *my prayer* unto thee, and will look up.

4 For thou *art* not a God that hath pleasure in wickedness; neither shall evil dwell with thee.

5 The foolish shall not stand in thy sight: thou hatest all workers of iniquity.

6 Thou shalt destroy them that speak leasing: the LORD will abhor the bloody and deceitful man.

7 But as for me, I will come *into* thy house in the multitude of thy mercy: *and* in thy fear will I worship toward thy holy temple.

8 Lead me, O LORD, in thy righteousness because of mine enemies; make thy way straight before my face.

9 For *there* is no faithfulness in their mouth; their inward part *is* very wickedness; their throat *is* an open sepulchre; they flatter with their tongue.

1. To my words give ear, O LORD,
   Mark Thou my supplication.
2. Harken to the voice of my plea,
   My king and my GOD;
   For unto Thee I pray.
3. LORD, at morn Thou hearest my voice,
   At morn I make ready for Thee and watch.

4. For no god pleased with the wicked art Thou,
   No evil one lodgeth with Thee.
5. Such serve not with praises before Thine eyes;
   Thou hast hated all doers of wrong.
6. Thou destroyest the speakers of lies,
   Men of blood and deceit the LORD abhorreth.

7. But I—in thine abounding mercy enter Thine house,
   I bow to Thy holy shrine in Thy fear.
8. LORD, lead me in Thy righteousness because of my liers in wait,
   Make straight before me Thy way.

9. For there is no surety in their mouth,
   Their heart an abyss,
   An open grave their throat,
   With their tongue they flatter.

10 Destroy thou them, O God;
let them fall by their own counsels; cast them out in the multitude of their transgressions; for they have rebelled against thee.

11 But let all those that put their trust in thee rejoice: let them ever shout for joy, because thou defendest them: let them also that love thy name be joyful in thee.

12 For thou, LORD, wilt bless the righteous; with favor wilt thou compass him as *with* a shield.

10. Condemn them, GOD,
Let them fail in their devices,
For their many transgressions thrust them out,
For they have rebelled against Thee.

11. And let all that trust in Thee rejoice,
For ever let them sing, and cover them over,
And let the lovers of Thy name exult.

12. For Thou blessest the righteous, LORD:
As with a shield Thou crownest him with favor.

Hymn Before Dawn

As in the preceding Psalm almost all the words of the first stanza, the prayer (vv. 1-3), end in *ee,* giving a lament effect. The third stanza repeats a closing *ekka,* and the fourth an *ehem* and *emo.* These are pronominal suffixes accumulated for poetic effect. Poetically this Psalm is irregular. It is not divided into stanzas metrically, but by sense, dealing alternately with good and bad, the righteous worshipper and the godless enemy, in a manner very common in Hebrew and to some extent in Sumerian psalmody.

1-3. It is a Psalm to be sung by those officiating in the Temple during the preparation for the morning sacrifice before sunrise, as shown clearly by the last words of the prayer (vv. 1-3) with which it opens. Literally those are: "In the morning I lay in order for Thee and watch," i. e., lay in order the wood for Thy sacrificial fire and watch for sunrise, when the sacrifice was to be performed, which were ritual functions regularly assigned to certain priests. 4-6. It is a vestry, choir or cloister Psalm, for those who live in the Temple, whose life is its service, and who glory in its safety, goodness and peace over against the wiles and wickedness of the world. The second stanza sets forth the exclusion of the wicked, primarily the godless heathen, from the Temple personnel—they may not lodge in the Temple dormitories (4), they may not take their place in the ranks of the priests or Temple choirs that sing the hallels (5)

at the sacrifices. Evil doers, liars,[1] and ruffians, such as the worshippers of other gods are conceived as being, God hates and abhors. 7-8. In contrast with the life of these, from whose snares and violence he prays to be delivered, is the life of the priest, through the mercy of God, in the Temple courts, where he sacrifices and prostrates himself before the shrine. This was the Holy Place on the very summit of the Temple Hill, the earthly dwelling of Yahaweh, where the Ark was housed, and which men reverenced with a reverence that was fear (cf., the early Hebrew name for God, Fear of Isaac). The attitude here described was precisely that of Isaiah as set forth in his call to prophecy (Is. 6), and indeed this Psalm describes admirably the sentiment and practice of such as he, as represented in that chapter. He was prostrating himself in fear toward the Holy Place when in vision he found himself in Yahaweh's presence within it, and heard heavenly hosts chanting the praise song: "Holy, holy, holy" (holiness was the shibboleth of the Jerusalem Temple), and received the command to denounce the wickedness about him, and God's punishment of the evil. 9-10. The prayer for punishment of the wicked, who are not Temple minded, worshippers of Yahaweh. 11-12. The prayer for and a blessing on those within, whom God covers with a booth as it were, like the booths set up at Tabernacles, and guards them from above with His shield, held like a crown over their heads.

VI

To the chief Musician on Neginoth upon Sheminith, A Psalm of David.

O LORD, rebuke me not in thine anger, neither chasten me in thy hot displeasure.

2 Have mercy upon me, O LORD; for I *am* weak: O LORD, heal me; for my bones are vexed.

3 My soul is also sore vexed: but thou, O LORD, how long?

1. LORD, rebuke me not in Thine anger,
   Neither chasten me in Thy wrath.
2. Pity me, LORD, for I languish away,
   Heal me, LORD, for my bones are vexed;
3. All of me is vexed sore; (Priest)
   But Thou, LORD, how long? (Suppliant)

[1] Cf. Avesta, Yasna LI, "He who seeks to destroy my life is a son of the Lie's creation and belongs to the miscreants; but as for me, I call on Asha to be my help."

4 Return, O LORD, deliver my soul: oh save me for thy mercies' sake.

5 For in death *there is* no remembrance of thee: in the grave who shall give thee thanks?

6 I am weary with my groaning; all the night make I my bed to swim; I water my couch with my tears.

7 Mine eye is consumed because of grief; it waxeth old because of all mine enemies.

8 Depart from me, all ye workers of iniquity; for the LORD hath heard the voice of my weeping.

9 The LORD hath heard my supplication; the LORD will receive my prayer.

10 Let all mine enemies be ashamed and sore vexed: let them return *and* be ashamed suddenly.

4. Turn, oh LORD, deliver my life,
Save me for Thy mercy's sake.
(Priest)
5. For in death Thou art not named;
In hell who thanketh Thee?
(Suppliant)
6. I am weary with my groaning,
Each night wash I my bed,
I water my couch with my tears.
7. Mine eye hath wasted because of grief,
Hath aged through my many adversaries.

8. Depart from me, all ye doers of evil,
For the LORD hath heard the voice of my weeping;
9. The LORD hath heard mine entreaty,
The LORD receiveth my prayer.

10. Ashamed and vastly dismayed all my foes,
Turned back, put to shame suddenly!

The Sin Offering

Metrically this Psalm is one of the choicest specimens of the use of assonance, the *ee* sound predominating, especially at the close of each verse, thus giving a long drawn out penitential effect. In purpose, tone and method it is closely akin to the old Babylonian penitential Psalms, as one of those analyzed ritually by Jastrow in his *Religion of Babylonia and Assyria* will serve to show.

The penitent addressing his goddess:

I, thy servant, full of sighs, call upon thee;
The fervent prayer of him who has sinned do thou accept.
If thou lookest upon a man, that man lives.
O all-powerful mistress of mankind,
Merciful one, to whom it is good to turn, who hears sighs!

Then the priest prays to the goddess thus:

His god and goddess being angry with him, he calls upon thee,
Turn towards him thy countenance, take hold of his hand.

Then the penitent continues:

Besides thee, there is no guiding deity,
I implore thee to look upon me and hear my sighs,
Proclaim pacification, and may thy soul be appeased.
How long, O my mistress, till thy countenance be turned towards me.
Like doves, I lament, I satiate myself with sighs.

Then the priest:

With pain and ache, his soul is full of sighs;
Tears he weeps, he pours forth lament.

On the Babylonian monuments the suppliant sinner, regularly a king, is represented standing before the divinity, the priest, or perhaps sometimes an interceding deity, holding him by the hand. So here the suppliant, with the priest, appears before Yahaweh and ,1-3a, makes his plea for healing. It must be remembered that every calamity and each sickness was regarded as a punishment from Yahaweh for transgression of His law, ethically or ritually. So here the sickness described is the evidence and result of Yahaweh's wrath (cf. for a similar confession $38^{2\,ff}$, Jer. 10^{24}). 3b. The priest is the technical expert, and his intercession in the suppliant's name is introduced by the very ancient ritual phrase *How long.* 4. Then follows the plea to Yahaweh for deliverance from guilt, i. e., the calamity or sickness resulting from the sin, for His love, or mercy's sake. 5. Then the priest, as technical expert, addresses to Yahaweh a shrewd reminder that if the punishment should result in death there would be no naming of Him, that is no sacrifice for Him (*zeker,* memorial, used here in general for sacrifice, as, in the similar passage in Is. 38^{18}, *hallel,* the sacrificial praise cry, is used in the same sense), and no thank offering for deliverance (cf. Is. 38^{18}). The story of Hezekiah's deliverance from sickness with his thank offering Psalm therefor is an admirable illustration of the belief and practice behind this Psalm. 6, 7. Then follows another picture of the suppliant's misery, appealing to God's pity. 8, 9. The confession made, and thus, as it were, restitution to God, there follows absolution from his guilt, peace with Yahaweh, and the offering of whatsoever sacrifice had been vowed for deliverance and restoration, and then we have the triumphant cry of the man whose prayer is answered, and his calamity removed, the usual close of

such liturgies. Doers of evil, primarily the heathen adversaries (7) or foes (10). 10. This is regularly followed by the prayer for punishment of his foes. In the Babylonian liturgies the calamity seems to come from some god or goddess, against whom the suppliant appeals. With Hebrew monotheism it must come from God, but apparently through evil agencies, human or spiritual, whose devices against him became effective through God's disfavor, but who by the restoration of that favor are overwhelmed and put to shame suddenly.

This is the first of the seven penitential Psalms of the Christian Church (6, 32, 38, 51, 102, 130, 143), assigned particularly to Ash Wednesday.

VII

Shiggaion of David, which he sang unto the LORD, concerning the words of Cush the Benjamite.

O LORD my God, in thee do I put my trust: save me from all them that persecute me, and deliver me:

2 Lest he tear my soul like a lion, rending *it* in pieces, while *there* is none to deliver.

3 O LORD my God, if I have done this; if there be iniquity in my hands;

4 If I have rewarded evil unto him that was at peace with me; (yea, I have delivered him that without cause is mine enemy);

5 Let the enemy persecute my soul, and take *it;* yea, let him tread down my life upon the earth, and lay mine honor in the dust. Selah.

6 Arise, O LORD, in thine anger, lift up thyself because of the rage of mine enemies: and awake for me *to* the judgment *that* thou hast commanded.

7 So shall the congregation of the people compass thee about: for their sakes therefore return thou on high.

8 The LORD shall judge the people: judge me, O LORD, according to my righteousness, and according to mine integrity *that is* in me.

1. LORD my GOD, in Thee I have sought refuge,
   Save me from all that pursue me, and rescue me;
2. Lest they tear me like a lion,
   Rending and none rescuing.
3. LORD my GOD, if I have done this,
   If there be evil in my hands,
4. If I have requited mine ally with ill,
   Or spoiled mine adversaries without cause;
5. Let the enemy pursue me and overtake,
   And trample me down to the ground,
   And lay my life in the dust. Selah.
6. Rise, LORD, in Thy wrath be lift up,
   Against the raging of mine adversaries awake!
   For me hast Thou given decision.
7. And the gathering of peoples surroundeth Thee,
   And thereover on high return Thou.
8. The LORD judgeth nations;
   The LORD hath decided for me,
   After my righteousness, and after mine integrity in me.

9 Oh let the wickedness of the wicked come to an end; but establish the just: for the righteous God trieth the hearts and reins.

10 My defence *is* of God, which saveth the upright in heart.

11 God judgeth the righteous, and God is angry *with the wicked* every day.

12 If he turn not, he will whet his sword; he hath bent his bow, and made it ready.

13 He hath also prepared for him the instruments of death; he ordaineth his arrows against the persecutors.

14 Behold, he travaileth with iniquity, and hath conceived mischief, and brought forth falsehood.

15 He made a pit, and digged it, and is fallen into the ditch *which* he made.

16 His mischief shall return upon his own head, and his violent dealing shall come down upon his own pate.

17 I will praise the LORD according to his righteousness; and will sing praise to the name of the LORD most high.

9. Let come to an end the wrong of the wicked,
And establish Thou the righteous.
(And the righteous GOD tries hearts and reins.
10. My shield is with GOD.
Who saveth the upright of heart.
11. GOD is a righteous judge,
And a GOD that avengeth daily.)
12. Surely He will again whet His sword,
His bow He hath trod and aimed it,
13. And aimed at him weapons of death;
His arrows He maketh lightnings.

14. Behold he conceiveth idolatry,
And travaileth with iniquity;
And hath brought forth a lie.
15. A pit he cut out and digged,
And fell in the hole that he made.
16. His evil returneth on his own head,
And on his own pate his violence descendeth.

17. I—make thanks to the LORD after His righteousness.
And sing psalms to the name of the LORD Most High.

Unwitting Sin

The cause of the calamity that befell a man was not always known, as in the case of Job, nevertheless it must have been, according to the popular belief, sin, even if unwitting. This is a common good of ancient religions, and for such unwitting sins a special ritual was provided. So in the Indian Atharva Veda (VII, VI, 115): "From the sins which knowingly or unknowingly we have committed, do ye, all gods, of one accord release us." Similar examples from Babylonian penitential Psalms were given in the introduction. In the ritual contained in the Hebrew Law provision is made for cases of unwitting sin committed by the king, high priest or community at large and bringing calamity on the

entire nation (like the plague resulting from David's census, 2 Sam. 24), or by an individual and bringing calamity on himself and family (Lev. 4). This Psalm is designated by its heading, *shiggaion* (cf. Introduction), as the liturgy to accompany the sacrifices provided in that ritual. Clearly, moreover, this *shiggaion* was for unwitting sin committed by the ruler, and bringing disaster on the nation, the particular disaster being, according to the references in the Psalm, invasion by hostile peoples.

1, 2. It opens with a cry to Yahaweh for deliverance from a pursuing foe in a form which may be described as a stock liturgical phrase (11 [1], 31 [1], 71 [1]). *Lion*: it is needless to remind the reader how present to the Israelite of those days was the peril from lions, and how vivid and forceful therefore the figure used here. 3-5. Next follows the protestation of ignorance of the sin committed, for, like Job, the ignorant or innocent culprit might be hard put to it to assign an adequate cause for the calamity. He has not infringed the law of nations, either by attacking a friendly and unprepared neighbor, or by making war on or raiding an unfriendly people without recognized cause. Verse 5, literally *pursue my soul, trample my life, lay my liver,* three synonyms for the emphatic *me*. *Selah* at the end of this stanza suggests the performance of the ritual act, the sacrifice and its accompaniment, or the preparation for the same. 6-8. There follow the ritual cries, common to Babylonians as to Hebrews, *arise, lift up Thyself, awake,* with which God, having partaken of the sacrifice, was called upon to respond in action. This is accompanied by the triumphant asseveration that God has given judgment in favor of the suppliant against the surrounding host of hostile peoples, and with the smoke of the sacrifice has gone up in their presence to His seat in heaven. Because of the suppliant's righteousness and integrity, accomplished or made clear by the acceptance of his sacrifice, for which God came down to His Temple, He has judged the nations and given decision for the suppliant. One is reminded of Job's appeal to God to sit in judgment, when he is charged by his friends with sin. The judgment motive is common in the Judean Psalms, occurring eleven times in book 1 and sixteen times in books 4 and 5, but only once in the Korah and Asaphite Psalms. 9-13. Next, opening with a prayer to put an end to wrong, comes a picture of God as a

warrior roused to action, spanning His bow with His feet, shooting His lightnings at the enemy. This is interrupted by a later insertion, Elohistic, of various praise shouts, 9b-11, the first (9 b), a variation of a liturgical phrase familiar in Jeremiah (11 [20], 17 [10], 20 [12]), the second (10a) from Ps. 18 [30], and the others modifications of stock Psalm phrases. 14-16. This is succeeded by a *spott-lied* of triumph over the baffled foe. Both this and the preceding stanza are characteristic of the liturgical-ritual method, akin to sympathetic magic as to faith healing, of assuming a favorable response in order to make the response favorable. *Idolatry,* the regular meaning of the word in the prophets. Note the combination: false or idolatrous worship, iniquity, the lie. Such to the pious Hebrew were all religions but his own. 17. The Psalm closes, as commonly, with the praise cry, *Thanks,* i. e., thank offerings. We have here the two concomitants of proper worship, the sacrifice and the psalmody accompanying it. The name of God is here given in a most unusual form, the Yahaweh of Judean use combined with the ancient and primitive Elyon, Most High. To this is prefixed *the name.* Name came ultimately to stand for God as almost an independent entity. We can trace something of the growth toward that in the Judean Psalms; for, whereas it appears only twice in book 1, it is found 18 times in books IV and V. (In the Prayers of David, and the Korah and Asaph Psalms it occurs respectively 7, 5 and 6 times.)

VIII

To the chief Musician upon Gittith, A Psalm of David.

O LORD our Lord, how excellent *is* thy name in all the earth! who hast set thy glory above the heavens.

2 Out of the mouth of babes and sucklings hast thou ordained strength because of thine enemies, that thou mightest still the enemy and the avenger.

3 When I consider thy heavens, the work of thy fingers, the moon and the stars, which thou hast ordained;

1. O Lord, our Lord,
   How glorious is Thy name in all the world!
   Whose splendor is exalted above the heavens!
2. Out of the mouth of babes and sucklings
   Hast Thou ordained a stronghold,
   Because of Thine adversaries,
   To still the enemy and avenger.
3. When I regard the heavens, the work of Thy fingers,
   Moon and stars which Thou hast formed;

4 What is man, that thou art mindful of him? and the son of man, that thou visitest him?

5 For thou hast made him a little lower than the angels, and hast crowned him with glory and honor.

6 Thou madest him to have dominion over the works of thy hands; thou hast put all *things* under his feet:

7 All sheep and oxen, yea, and the beasts of the field;

8 The fowl of the air, and the fish of the sea, *and whatsoever* passeth through the paths of the seas.

9 O LORD our Lord, how excellent *is* thy name in all the earth!

4. What is man, that thou rememberest him,
And the son of man, that Thou visitest him?

5. Thou madest him little lower than the gods,
And crownedst him with glory and honor.

6. Thou makest him rule the work of thy hands,
Thou hast put everything under his feet;

7. Sheep and cattle, all of them,
And the very beasts of the field;

8. Birds of the heaven, and fish of the sea,
That traverse the paths of the sea.

9. O LORD, our Lord,
How glorious Thy name in all the world.

Lord Our Lord

1. This Psalm is metrically carefully organized, opening and closing with an ascription of praise, varied by the addition of a line in the opening verse. Apparently that line in the Hebrew text is defective, and I have followed the Greek text. *The* LORD *our Lord:* used elsewhere only in Neh, 10^{39} [1]. This may indicate for the ascription of praise a later date than for the remainder of the Psalm; and indeed not infrequently refrains like rubrics are later than the surrounding text. The remainder of the Psalm is clearly ancient. 2. The first stanza is a glorification of the strength of Yahaweh's stronghold, a sure place of refuge against the enemy who pursues them like the avenger of blood. *Babes and sucklings* may safely there praise Yahaweh. One is reminded of the Jebusite boast (2 Sam. 5^{8}) that the blind and lame could hold the fortress of Jerusalem against David. 3, 4. The second stanza contrasts the greatness of God, throned above the heavens, with the pettiness of man, of whom He is yet

[1] In the Hebrew text, but not in the Greek. In itself the combination seems mono-Yahawistic, representing that stage of religious development where Yahaweh was the one Lord of the Hebrews.

mindful, visiting him in His Temple in his hour of need. *Moon and stars*: The night sky is chosen as giving the greatest impression of space and distance, and nowhere is that more felt than in the wonderful nights of Jerusalem. *Fingers*: instead of hands, perhaps to emphasize still more the greatness of God. One finds in this stanza something of that contrast between the infinite majesty of God and His tender care for man which is so effectively used in the Te Deum, and which runs through Christian hymnody. 5-8. The third and fourth stanzas describe man's position in the divine plan in language which reminds one of Gen. 1 [27-30], but which in idea and conception belongs rather with the primitive picture of creation in the narrative of Gen. 2. In Gen. 1 we have the highly spiritual, absolutely monotheistic conception of God, who creates by His word, and makes man in His own image, for there is but one image of the divine, to rule over the world of His creation. In our Psalm man is made a little lower than the gods (cf. 86 [8]). For Israel there is but one Lord, Yahaweh, as in the language of the Psalm inscription, but theoretically there are other gods, the gods of the nations about, who have not yet become altogether "not gods," to use the language of the later prophetic monotheism. The attitude of the Psalmist may to some extent be compared with the picture presented by Milton in the first canto of Paradise Lost. So also God is represented anthropomorphically, as it were a man many times magnified, with His fingers fashioning moon and stars. The Psalm clearly antedates Gen. 1, representing the noble but more primitive conception out of which the author of that chapter developed His grandly spiritual picture of man's place in the universe. It belongs in time with Gen. 2.

This is a Temple hymn, to be used not by itself as a liturgy for some specific sacrifice, but in general as a praise song with or in other liturgies, glorifying Yahaweh, their Lord on high, and exalting the Temple, His earthly abode, to which He is summoned by their sacrifices and praises, and which through His presence is a strong hold against their foes. His is the might and majesty; they are but babes and sucklings, yet by His grace set but little below the gods, and through Him endued with dominion over all nature.

Verses 6 and 7 of this Psalm are the motto of the Butchers Company, one of the old trade guilds of London, a characteristic

example of a certain kind of influence the Psalms have exerted in practical life.

IX, X

To the chief Musician upon Muthlabben, A Psalm of David.

I WILL praise *thee,* O LORD, with my whole heart; I will shew forth all thy marvellous works.

2 I will be glad and rejoice in thee: I will sing praise to thy name, O thou Most High.

3 When mine enemies are turned back, they shall fall and perish at thy presence.

4 For thou hast maintained my right and my cause; thou satest in the throne judging right.

5 Thou hast rebuked the heathen, thou hast destroyed the wicked, thou hast put out their name for ever and ever.

6 O thou enemy, destructions are come to a perpetual end: and thou hast destroyed cities; their memorial is perished with them.

7 But the LORD shall endure for ever: he hath prepared his throne for judgment.

8 And he shall judge the world in righteousness, he shall minister judgment to the people in uprightness.

9 The LORD also will be a refuge for the oppressed, a refuge in times of trouble.

10 And they that know thy name will put their trust in thee: for thou, LORD, hast not forsaken them that seek thee.

11 Sing praises to the LORD, which dwelleth in Zion: declare among the people his doings.

1. Aleph—I thank the LORD with all my heart;
   Let me recount all Thy wonders,
2. Let me be glad and exult in Thee,
   Let me chant Thy name, Most High;
3. Beth—Because mine enemies are turned back,
   They stumble and perish before Thee;
4. For Thou hast maintained my right and my cause,
   Thou didst sit on Thy throne judging right.
5. Gimel—Thou has rebuked nations, destroyed the wicked,
   Blotted out their name forever and aye;
6. The foe is become nought but ruins forever,
   The memory of the cities Thou uprootest is perished altogether.
   (*Daleth and He Wanting. In their place one unlettered stanza.*)
   And the LORD sitteth ever,
   Establishing His throne for judgment,
8. And He judgeth the world in righteousness,
   In equity He judgeth the peoples.
9. Wau—And the Lord is a fortress for the distressed,
   A fortress in times of adversity;
10. And they that know Thy name trust Thee,
    For Thou hast not forsaken them that seek Thee.
11. Zayin—Chant to the LORD who inhabiteth Zion,
    Declare among the nations His doings;

12 When he maketh inquisition for blood, he remembereth them: he forgetteth not the cry of the humble.

13 Have mercy upon me, O LORD; consider my trouble *which I suffer* of them that hate me, thou that liftest me up from the gates of death:

14 That I may shew forth all thy praise in the gates of the daughter of Zion: I will rejoice in thy salvation.

15 The heathen are sunk down in the pit *that* they made: in the net which they hid is their own foot taken.

16 The LORD is known *by* the judgment *which* he executeth: the wicked is snared in the work of his own hands. Higgaion. Selah.

17 The wicked shall be turned into hell, *and* all the nations that forget God.

18 For the needy shall not always be forgotten: the expectation of the poor shall *not* perish for ever.

19 Arise, O LORD; let not man prevail: let the heathen be judged in thy sight.

20 Put them in fear, O LORD: *that* the nations may know themselves *to be but* men. Selah.

WHY standest thou afar off, O LORD? *why* hidest thou *thyself* in times of trouble?

2 The wicked in *his* pride doth persecute the poor: let them be taken in the devices that they have imagined.

3 For the wicked boasteth of his heart's desire, and blesseth the covetous, *whom* the LORD abhorreth.

4 The wicked, through the pride of his countenance, will not seek *after God*: God *is* not in all his thoughts.

12. For the avenger of blood hath remembered them,
He hath not forgotten the cry of the wretched.

13. Heth—Pity me, LORD, see mine affliction by my haters,
Thou who liftest me up from the gates of death.

14. That I may recount all Thy praises,
May rejoice in Thy salvation in the gates of the daughter of Zion.

15. Teth—The nations are sunk in the pit they have made,
In the net which they hid their own foot is taken.

16. The LORD hath shown himself, hath executed judgment,
The wicked is snared in his own handiwork.
Higgaion. Selah.

17. Yodh—Let the wicked return into hell,
All nations forgetful of GOD;

18. For the needy is not forgotten forever,
The desire of the wretched perisheth not.

19. Arise, LORD, let not man prevail,
Bring the nations to judgment before Thee;

20. Give them a lesson, LORD,
To know they are but men.
Selah.

(*For the stanzas kaf, lamedh, mim, nun, samekh, 'ayin, pe and zadhe of the original Psalm,* 16 *verses in all, have been substituted eleven verses, outside of the acrostic scheme, which see p.* 111. *The acrostic is resumed with verse* 12 *of Ps.* 10.)

12. Qof—Arise, LORD, lift up Thy hand,
Forget not the wretched.

13. Wherefore hath the wicked despised God?
Hath said in his heart, Thou avengest not?

5 His ways are always grievous; thy judgments *are* far above out of his sight: *as for* all his enemies, he puffeth at them.

6 He hath said in his heart, I shall not be moved: for *I shall* never *be* in adversity.

7 His mouth is full of cursing and deceit and fraud: under his tongue *is* mischief and vanity.

8 He sitteth in the lurking places of the villages: in the secret places doth he murder the innocent: his eyes are privily set against the poor.

9 He lieth in wait secretly as a lion in his den: he lieth in wait to catch the poor: he doth catch the poor, when he draweth him into his net.

10 He croucheth, *and* humbleth himself, that the poor may fall by his strong ones.

11 He hath said in his heart, God hath forgotten: he hideth his face; he will never see *it*.

12 Arise, O LORD; O God, lift up thine hand: forget not the humble.

13 Wherefore doth the wicked contemn God? he hath said in his heart, Thou wilt not require *it*.

14 Thou hast seen *it;* for thou beholdest mischief and spite, to require *it* with thy hand: the poor committeeth himself unto thee; thou art the helper of the fatherless.

15 Break thou the arm of the wicked and the evil *man;* seek out his wickedness *till* thou find none.

16 The LORD *is* King for ever and ever: the heathen are perished out of his land.

17 LORD, thou hast heard the desire of the humble: thou wilt prepare their heart, thou wilt cause thine ear to hear:

18 To judge the fatherless and the oppressed, that the man of the earth may no more oppress.

14. Resh (*Text too corrupt for translation. The gist of it is that the* LORD *has seen the trouble and grief, and that He is the helper of the fatherless and hapless.*)

15. Shin—Break the arm of the wicked and evil one,
Avenge his wickedness till Thou find none.

16. The LORD is king forever and aye,
The nations have perished out of His land.

17. Tau—The desire of the wretched Thou heardest, O LORD,
Thou givest them heed, inclinest Thine ear;

18. To judge for the fatherless and oppressed,
That men may no more strike terror.

An Alphabetic Acrostic

(The other alphabetic acrostics of the Psalter are 25, 34, 37, 111, 112, 119, 145.) Psalms 9 and 10 are parts of one whole, and are correctly so given in the Greek translation. The Hebrew, although it divides them, has provided no separate heading for 10. The original Psalm consisted of 44 verses, each third verse commencing with a different letter of the alphabet in order, two verses being thus assigned to each letter. It was a Psalm of praise and thanksgiving for the deliverance of the land from hostile invasion. Later it was divided in the middle, after stanza *yodh,* and a proper sacrificial praise shout provided at this point, commencing with the ancient ritual cry, "Arise, LORD" (19). This part of the Psalm has come down to us practically entire, and with musical-liturgical notes. The note *higgaion, selah* (for which, as for the heading, see Introduction), before the *yodh* stanza, indicates the instrumental and other interludes and outbursts

The eleven verses of Ps. 10 substituted for the original acrostic read as follows:

1. Why standest Thou far off, O LORD?
   Hidest Thy face in times of adversity?
2. In the pride of the wicked he chaseth the wretched.
   Let them be taken in the devices which they planned.
3. For the wicked hath sung praises to his own desire,
   And the blessing of the robber is contempt of the LORD.
4. The wicked speaketh in his pride: He avengeth not;
   There is no god, is all his thought.
5. His paths ever prosper,
   Thy judgments are high above him,
   He scoffs at all his adversaries.
6. He hath said in his heart, I shall not be moved,
   From age to age no ill befall me.
7. Of cursing his mouth is full, deceit and fraud,
   Under his tongue mischief and malice.
8. He lurketh on the outskirts of villages,
   In hidden places he murders the innocent;
   His eyes watch slyly for the hapless,
9. He lurketh in his hiding place like a lion in his covert,
   He lurketh to catch the wretched;
   He catcheth the wretched, when he draweth his net.
10. He boweth down, he is humble,
    And the hapless fall by his mighty men.
11. He hath said in his heart,
    God hath hidden His face, He never seeth.

of noise as we draw near the sacrifice; and after the *yodh* stanza, which contains the curse and the blessing combined, comes the call on God, having accepted the sacrifice, to show himself in action, followed by a final *selah*. Evidently this part of the Psalm (1-20) was arranged to be used by itself, without regard to the remaining half of the acrostic, and apparently was so used. It was this which furnished the opportunity or occasion for the substitution at a still later time for the greater part of the second half of the acrostic of a Psalm of different form and character.

The first half, Ps. 9, recounts and gives thanks for a signal victory over a foe who had invaded the land. We have a picture of God's intervention in judgment for His people from His throne on high (v. 1, 7, 8), as in Ps. 7; and, as in Ps. 7, the wicked nations are represented as falling into their own snare (15). Israel is represented as the wretched, the oppressed, the poor and needy, the humble and weak, after a very ancient ritual convention, which makes itself felt also in the prophets from Amos on (9, 13, 18). God is the blood avenger for Israel, the next of kin, whose part it was to exact life for the life of his kinsman (12). The Psalm is simple and primitive in plan and theology. Note among other things the use of Elyon, Most High, in the first stanza.

Verses 12-18 of Psalm 10 are of the same tone and form, and celebrate the same victory, in which invading nations, who have greatly practised terribleness, are expelled from the land, and the cry of suffering Israel answered. They constitute the original sacrificial praise cry of the Psalm, "Arise, O LORD, lift up Thy hand," etc. One is tempted to think of some such occasion as the Assyrian catastrophe of Hezekiah's time; but it must be remembered that hymns of triumph, and even monumental records of battles, grossly exaggerate victories, as witness the Egyptian, Babylonian, and Hittite inscriptions. A drawn battle or a petty advantage may be depicted as a colossal triumph. I have heard an Arab tribe returning from an insignificant contest of doubtful issue sing songs which might have celebrated the triumphant close of a world war. We must probably be content to say that this Psalm was a liturgy proper for use after deliverance from hostile invasion, and composed after some such deliverance of early times.

The substituted verses (1-11 of Ps. 10) are of a directly opposite tone, a lamentation out of calamity, a plaint that Yahaweh has forsaken His people, and that the wicked are prosperous, untouched by the judgments of a remote God, and openly defiant toward God. The praise songs of the wicked are sung to his own greed as his god, and the robbers' (the title for the robber conquerors) blessing is blasphemy (3). In language and thought this section shows borrowing from the original acrostic, and especially from the concluding verses of Ps. 10. The text has come down to us in a corrupt and confused form, and while the general sense is clear it must be confessed that not a few of the details of any translation of these substituted verses is guesswork. They represent a condition of national calamity and oppression. While Psalm 9, the first half of the old acrostic, is, in the form in which it has come down to us, a sacrificial Psalm of thanksgiving for deliverance from invasion, the new second part, Ps. 10, is not a sacrificial Psalm, but merely a lament in time of national oppression, and is only relieved from being a song of despair by its retention of the last four stanzas of the original acrostic.

XI

To the chief Musician, A Psalm of David.

IN the LORD put I my trust: how say ye to my soul, Flee *as* a bird to your mountain?

2 For, lo, the wicked bend *their* bow, they make ready their arrow upon the string, that they may privily shoot at the upright in heart.

3 If the foundations be destroyed, what can the righteous do?

4 The LORD *is* in his holy temple, the LORD'S throne *is* in heaven: his eyes behold, his eyelids try, the children of men.

5 The LORD trieth the righteous: but the wicked and him that loveth violence his soul hateth.

1. In the LORD have I trusted.
   How say ye to me:
   "Flee to your hill like a bird?"
2. For, lo, the wicked tread the bow,
   Have set their arrow to the string,
   To shoot in the dark at the upright of heart.
3. For they cast down the strongholds;
   The righteous, what hath he done?
4. The LORD is in His holy temple.
   The LORD, His throne is in heaven,
   His eyes observe,
   His eyelids try
   The sons of men.
5. The LORD the righteous trieth.
   And the wicked and lover of violence
   His soul hath abhorred.

6 Upon the wicked he shall rain snares, fire and brimstone, and a horrible tempest: *this shall be* the portion of their cup.

7 For the righteous LORD loveth righteousness; his countenance doth behold the upright.

6. On the wicked He raineth coals of fire;
Brimstone and burning wind
The portion of their cup.

7. For righteous is the LORD,
Righteousness He loveth;
The upright behold His face.

In the Lord Have I Trusted

1. The phrase In the LORD have I trusted may be regarded as the caption of this Psalm. It is one of the old militant hymns of Judah. The land invaded, the people must flee for protection to the great stronghold of the land, Zion. They are like birds fleeing thither for refuge; a figure similar to which regarding Jerusalem is used by Sennacherib, the Assyrian king, in his inscriptions narrating his devastation of Judah. Every ancient temple was a stronghold, but, owing to its remarkably strong position, this was peculiarly true of Zion. When Sennacherib overran and laid waste all the land he yet failed to capture Jerusalem, and even the capture of Jerusalem was almost futile without the capture of its dominating fortress, Zion. Hence the inviolability of the Temple, protected by the presence of Yahaweh, became a doctrine, as in the prophecies of Isaiah. Trust in Zion, and trust in Yahaweh became almost identical. The Temple safe, the invader could not hold the land; he would ultimately be forced to retire. 2, 3. Represent the devastation of the land of Judah by a victorious invader. *Strong holds* (3) is a word not used elsewhere, and the meaning given is somewhat conjectural. From its apparent root connection it would seem to mean things established. The Judeans are the righteous ones, as the right worshippers of Yahaweh, and therefore in the right against their foes.

4. As in Ps. 7, the Lord who dwelleth in Zion has His judgment throne in heaven, from which He looks down not only on righteous Judah, but on the sons of men, i. e., here the outside world, when it infringes on His holiness. 5, 6. From His throne He trieth out men, punishing the wicked adversaries, raining upon them lightning and brimstone, and sirocco winds. Evidently verse 6 has behind it the picture of the destruction of Sodom and Gomorrah in the old Judean story of Abraham and Lot (Gen. 19). The figure of the cup put to man's lips by Yahaweh for good or for ill, more particularly the latter, is common in Hebrew literature. 7. Be-

cause Israel is righteous, he may trust in his vindication and deliverance by his righteous God. The text of the last clause leaves it somewhat uncertain whether we should read as in the King James version or in my translation. I think the latter more probable. The Psalm is primitive in form, language, and thought. It is vivid, forceful and direct. It uses assonance effectively, varying the dominating final vowels from verse to verse with great effect. It is a supplication for deliverance in military disaster, involving invasion by an enemy. One can easily picture its singing in the Temple at such a time.

How readily such a hymn could become the support and consolation of an individual in dire need is shown in its use by Mary, Queen of Scots, kneeling at the scaffold.

XII

To the chief Musician upon Sheminith, A Psalm of David.

HELP, LORD; for the godly man ceaseth; for the faithful fail from among the children of men.

2 They speak vanity every one with his neghbour: *with* flattering lips *and* with a double heart do they speak.

3 The LORD shall cut off all flattering lips, *and* the tongue that speaketh proud things:

4 Who have said, With our tongue will we prevail; our lips *are* our own: who *is* lord over us?

5 For the oppression of the poor, for the sighing of the needy, now will I arise, saith the LORD; I will set *him* in safety *from him that* puffeth at him.

6 The words of the LORD *are* pure words: *as* silver tried in a furnace of earth, purified seven times.

7 Thou shalt keep them, O LORD, thou shalt preserve them from this generation for ever.

8 The wicked walk on every side, when the vilest men are exalted.

1. Save, LORD, for the godly are minished,
   The faithful blotted out before the sons of man.
2. Lies each speaketh with his neighbor;
   With slippery lip and double heart they speak.
3. The LORD shall cut off the slippery lips,
   The tongue that speaketh great words;
4. Who have said, By our tongues we will prevail,
   Our lips are with us, who is lord over us?
5. For the spoiling of the wretched,
   For the sighing of the needy,
   Now I arise saith the LORD;
   I set them in safety
   From him who puffeth at them.
6. The words of the LORD are pure words,
   Silver tried in the furnace,
   Gold purified seven fold.
7. Thou, LORD, doth keep us,
   Doth guard us ever from this age.
8. Round about the wicked walk;
   From on high hast Thou scorned the sons of man.

Save, Lord

Like the preceding this is a siege song, a liturgy for a time when the land is overrun, and Judah shut up in Jerusalem and the Temple. 1, 2. The godly (*hasid*) was the Hebrew as over against the alien, who did not worship Yahaweh. It is a special word of the Psalter. In later Psalms it comes to mean the pious Jews in contrast with those not punctual in the performance of their pious duties, and ultimately it becomes the designation of the sect of Hasideans, precisely as *Catholic* has become a sect or party name in the Anglican Church. Here we have it in its original sense, and as its synonym in the second half of the verse the faithful, from the same root as our familiar *amen,* the *so be its.* In contrast with the Hebrew, the child of Yahaweh, the foreigners are *sons of man.* These, the alien foe, have overrun and devastated the land, and shut the king up in Jerusalem. In contrast with the faithful, the foes are liars, and treacherous. Similarly the Persian Gathas; so Yasna LI 9, 10, is a prayer to Ahura Mazda that the saint or believer may smite the unbeliever, who seeks to destroy his life, "for he is the lie's creation, and belongs to the miscreants." This stanza is the appeal for deliverance, or victory, of Jerusalem and its king, in straits because of the invasion of such foes. 3, 4. The assurance of or the confident appeal for God's intervention against this foe, who is described further as speaking great words, and trusting to conquer with his tongue. It fits in most remarkably with the story of 2 Kings 18^{13-37}, 19 (Is. 36, 37), and brings before the mind most vividly the boasting of the Assyrian Rabshakeh before Jerusalem and his attempt to conquer the city with words, followed by the threatening and boastful letter from King Sennacherib. This Psalm might be said to represent the spirit of Hezekiah's appeal to Yahaweh against that letter in His Temple, and Isaiah's confident promise of Yahaweh's intervention for the deliverance of His people. At least those chapters are an admirable commentary on the occasion, purpose and meaning of this and similar liturgies, which belong to the old militant days of Jerusalem, its Temple and its kings. 5. The promise put in Yahaweh's own mouth of His intervention for the rescue of His spoiled and afflicted people, called, as in Ps. 9, 10, the wretched, poor, etc., from the foes who puff at them

with threats of utter destruction, like Sennacherib. 6. This verse is an assurance in beautiful imagery of the purity of the words of Yahaweh, that there is no falsehood in them; His promises are absolutely reliable, pure gold. 7, 8. The song of the people, sure of deliverance, as the result of their sacramental appeal, addressing Yahaweh as their deliverer from the men of this age, or generation; a regular name in the Psalter first for the alien foe, then for any enemy of the Psalmist, who is of course an enemy of God. In the closing verse we have the picture of the enemy surrounding Jerusalem, and Yahaweh, high above them, in His Temple and His throne on high, scorning them. The language of the Psalm is in places difficult from the use of archaic, unique or unusual words and constructions, and because of a slight corruption of the Hebrew text; but by the help of the ancient translations the entire Psalm can, I think, be correctly translated.

XIII

To the chief Musician, A Psalm of David.

HOW long wilt thou forget me, O LORD? for ever? how long wilt thou hide thy face from me?

2 How long shall I take counsel in my soul, *having* sorrow in my heart daily? how long shall mine enemy be exalted over me?

3 Consider *and* hear me, O LORD my God: lighten mine eyes, lest I sleep the *sleep of* death;

4 Lest mine enemy say, I have prevailed against him; *and* those that trouble me rejoice when I am moved.

5 But I have trusted in thy mercy; my heart shall rejoice in thy salvation.

6 I will sing unto the LORD, because he hath dealt bountifully with me.

1. How long, LORD—Wilt Thou forget me for ever?
   How long?—Wilt Thou hide Thy face from me?
2. How long?—Shall I bear sorrow in my soul, trouble in my heart each day?
   How long?—Shall mine enemy exalt himself against me?
3. Behold, answer me, LORD, my GOD;
   Lighten mine eyes lest I sleep in death;
4. Lest mine enemy say: I overcame him;
   My foes exult because I am cast down.
5. And I—in Thy mercy have I trusted;
   My heart exults in Thy deliverance.
6. Let me sing to the LORD,
   For He cared for me.

How Long?

1. *How long* was in Hebrew as in Babylonian psalmody a liturgical phrase to be used in petitions from distress, and

also the name applied to Psalms containing such petitions (cf. 74^{9}). In liturgical use such how longs may constitute a sort of mass for the recovery of the sick (see also 6^{3}). 1-2. The first stanza is a four fold *how long* for and in the name of the afflicted person, whose affliction appears to constitute a national calamity, suggesting therefore a ruler, in which the enemy find advantage. 3-4. This second stanza is the direct petition for his restoration to health, lest his death should be a triumph for the foes. 5-6. This stanza represents the absolution. The deliverance consequent on his faith, and thanksgiving for deliverance, with a *gloria in excelsis,* assumes the offering or the vow of a proper sacrifice, as the result of which the favorable answer of Yahaweh is anticipated.

XIV

To the chief Musician, A Psalm of David.

THE fool hath said in his heart, *There* is no God. They are corrupt, they have done abominable works, *there is* none that doeth good.

2 The LORD looked down from heaven upon the children of men, to see if there were any that did understand, *and* seek God.

3 They are all gone aside, they are *all* together become filthy: *there is* none that doeth good, no, not one.

4 Have all the workers of iniquity no knowledge? who eat up my people *as* they eat bread, and call not upon the LORD.

5 There were they in great fear; for God *is* in the generation of the righteous.

6 Ye have shamed the counsel of the poor, because the LORD *is* his refuge.

7 Oh that the salvation of Israel *were come* out of Zion! when the LORD bringeth back the captivity of his people, Jacob shall rejoice, *and* Israel shall be glad.

LIII

To the chief Musician upon Mahalath, Maschil, A Psalm of Davil.

THE fool hath said in his heart, *There is* no God.

Corrupt are they, and have done abominable iniquity: *there is* none that doeth good.

2 God looked down from heaven upon the children of men, to see if there were *any* that did understand, that did seek God.

3 Every one of them is gone back: they are altogether become filthy; *there is* none that doeth good, no, not one.

XIV, LIII

1. The brutish man hath said in his heart, There is no GOD.
   They have laid waste, and wrought frightfulness,
   There is none that doeth good.
2. GOD from heaven looked down on the sons of man,
   To see if there were any worshipping, seeking GOD.
3. They are all perverted, utterly corrupt;
   There is none that doeth good,

4 Have the workers of iniquity no knowledge? who eat up my people *as* they eat bread: they have not called upon God.

5 There were they in great fear, *where* no fear was, for God hath scattered the bones of him that encampeth *against* thee: thou hast put *them* to shame, because God hath despised them.

6 Oh that the salvation of Israel *were come* out of Zion! When God bringeth back the captivity of his people, Jacob shall rejoice, *and* Israel shall be glad.

There is not even one.

4. Have they no sense?
Idol worshippers, eaters of my people,
They have feasted, God invoked not.

5. There feared they a Fear
Which was no Fear.
For God hath scattered the bones of their besieger.
Thou hast put them to shame,
For God hath rejected them.

6. Oh that from Zion may come deliverance for Israel!
When God turneth the captivity of His people,
Let Jacob exult, let Israel be glad.

There Is No God

These two Psalms are variants of one Psalm, the original being best preserved in our present LIII. It was a siege Psalm, similar in character and purpose to the preceding, but apparently primarily composed for use in an Israelite not a Judean shrine.

1. Invaders have overrun and laid waste the land and wrought frightfulness in it. They are worshippers of other gods, fools. i. e., senseless or brutish people, who deny and defy the God of Israel, and do not do what is good in His sight. The first line of this stanza constitutes the caption of the Psalm. 2. God looks down from His abode, which is the heavens, upon the sons of man, i. e., these alien invaders, to see if there are any worshippers according to His rites. One is reminded of the inspection of Sodom, in search for righteous men (Gen. 18). The word *maskil,* rendered in our English translations *understand* or *deal wisely,* is a terminus technicus, as in Am. 5 [13], for the sacrificial liturgies which were used in seeking after God, i. e., inquiring of God's will. (See under *maskil* in Introduction.) 3. He finds them all aliens to the true religion; altogether corrupt in their worship, a corruption which involved, as we learn from the prophets, immoral and abhorrent practises. This stanza ends with the refrain of stanza 1 intensified. 4. This verse ex-

plains what is meant by their lack of knowledge of God, the folly or brutishness of their denial of Him. They are devotees of a false and idolatrous worship, the meaning of the phrase rendered in our English translations *workers* of *iniquity*. In this sense Hosea, the Israelite prophet, uses the phrase repeatedly, and we find the same use in 1 Sam. 15 [23]. These idolaters, who are devouring God's people, do not even have the knowledge to invoke at their feasts Him who is God of the land. 5. An old Israelitic term for the God of Israel, found in the Elohistic (E) story of the patriarchs, *Fear,* as the "Fear of Isaac" (Gen. 31 [42]), is used and played upon here. They have feared, i. e., worshipped a Fear which was no Fear, i. e., no real god, and God whom they did not fear has scattered the bones of the besiegers of Israel's stronghold. This expresses a destruction which, involving lack of burial and annihilation of individuality, takes away even the glimmer of hope of existence in the grave, and is meant to express the terribleness of the disaster which by the help of God Israel shall inflict upon his enemy. The last clause of this stanza is God's answer to their petition, that they shall defeat the invader, because God has rejected him.

6. So far the original Psalm, a liturgy of militant Israel on occasion of a hostile invasion, which we might well fancy used for or after the expulsion of Syrian invaders. After the capture of Samaria, in 721 B. C., and the deportation of the Israelites by the Assyrians, not a few of the spiritual leaders found a refuge in Judah, just as after the fall of Constantinople in 1453 A. D. the thinkers and scholars of the East found refuge in the West. These brought sacred writings with them, which were adopted and adapted in the time of Hezekiah and Isaiah.[1] Out of Israelite liturgies thus brought in was composed the collection of Psalms known as *The Prayers of David* (51-72, see Introduction), in which was included this Psalm, with a most pathetic ending, showing the changed conditions. Deliverance must now come from Zion; but the faith still prevails that, through the power of the God that dwells in Zion, Jacob and Israel, a combination common in the hymns of Israelite origin, shall be brought back from the captivity into which the Assyrians have carried them. It is worthy of note that this expectation of the

[1] See Peters, *Religion of the Hebrews.*

restoration of Israel to Judah influences also the prophets Jeremiah and Ezekiel.

This Psalm is included in the little collection of the *maskils* in the *Prayers of David,* perhaps because of the use of that term in v. 3. It was also adapted and adopted into the Judean Psalm book (3-41) and placed with the liturgies for similar occasions, of which it forms the close, in its present position as Psalm 14. For this purpose it was somewhat changed. In the heading it does not have the instrumental designation, nor the liturgical designation *maskil,* which was more specifically Israelite. Yahaweh has been substituted for Elohim in vv. 2, 4, 6, 7. In v. 5 the reference to the Fear of Isaac has been misunderstood, and the last clause omitted. (This may, however, be a later change, as we have that clause in the Greek translation.) The further changes in vv. 5, 6, which have made 6, if translatable at all, quite self-contradictory, were due primarily to accidental text corruption, followed by a substitution for the resulting unintelligible forms of familiar Psalm words, words of sufficiently similar appearance, such as *righteous* and *poor,* which are thus brought, however, into unusual combinations.

The first three verses of this Psalm are quoted in the Epistle to the Romans (3^{10-18}), but to these are added Ps. 5^{9}, 140^{3}, 10^{7}, Is. $59^{7,8}$, Ps. 36^{1}, as though the whole were one consecutive passage of Scripture, a new Psalm composition. This is a good example of the method of use of Scripture, especially the Psalms, by the Pharisaic schoolmen, and of the very great importance of the Psalms in the teaching of those schools.

XV

A Psalm of David.

LORD, who shall abide in thy tabernacle? who shall dwell in thy holy hill?

2 He that walketh uprightly, and worketh righteousness, and speaketh the truth in his heart.

3 *He that* backbiteth not with his tongue, nor doeth evil to his neighbour, nor taketh up a reproach against his neighbour.

1. LORD, who sojourneth in Thy house?
   Who dwelleth on Thy holy mount?
2. Who walketh blameless, and doeth right,
   And speaketh truth in his heart;
3. He hath not slandered his neighbor,
   Nor done evil to his friend,
   Nor put reproach upon his kin.

4 In whose eyes a vile person
is contemned; but he honoureth
them that fear the LORD. *He that*
sweareth to *his own* hurt, and
changeth not.

5 *He that* putteth not out his
money to usury, nor taketh reward
against the innocent. He that
doeth these *things* shall never be
moved.

4. Loathsome in his sight the
infidel,
But them that fear the LORD
he honoreth;
He hath sworn to his friend
and faileth not;
5. His money he hath not given
on usury,
Nor taken reward against the
guiltless
Who dealeth thus shall never
be shaken.

A Temple Decalogue

This hymn sings the virtues of those that worship in the Temple of Yahaweh, and especially of the priests who dwell there. It is cast, after old Hebrew practice, in the form of a decalogue, divided into two pentads, introduced by a question (1), which states the meaning and purpose of the composition, and is concluded by the promise of stability or inviolability, if the Temple standard of worship and life be maintained (5 b). Poetically it is well organized; linguistically it is at places difficult because of its antiquity, which has caused some slight trouble with the text. The verse division of the received Hebrew text obscures the original metrical division of this hymn.

1. Thy *house,* literally *tent;* but the word early came to mean any place of abode. Thy *holy hill,* perhaps more accurately *hill of Thy shrine.* 2. *Walketh blameless and doeth* right express the ritual obligations, and may be said to set forth the duty toward God in this pentad, namely to worship correctly, observing the rules of ritual cleanliness and sacrificing right offerings rightly. 3. This is the duty toward the neighbor, in the literal sense. It constitutes an ascending scale from the one dwelling next, through the friend, to the kinsman. In the first number of this triad I have ventured, after Briggs and others, to amend the word *tongue* conjecturally to *neighbor,* a very slight change in the Hebrew, because of the apparent requirements of both the grammar and the sense. Perhaps the word rendered *slandered* should be *spied upon.* It is used in both senses. *Put reproach,* or *brought reproach;* it would bear either interpretation. 4 a. The second pentad, corresponding to the first, commences with two lines of duty toward God: to loathe those who are unacceptable to

God, the faithless or infidel; literally the one rejected by God, because his worship or his life is not acceptable to Him. On the other hand the true servant of Yahaweh holds in honor all who truly worship Him; which true worship is expressed by the old term *fear*. 4^{b}, 5^{a}. As in the first pentad the duty toward one's neighbor is in three clauses, expressing fair and kindly dealing; the first pentad, more particularly in word, the latter in deed. The incorrect pointing or vocalization of the Hebrew text has been corrected from the Greek in the first clause; not sweareth to *his hurt,* but to *his friend*. As in the first pentad, the duty toward God is in the present, the duty toward the neighbor in the praeterite, for distinction and literary effect. The prohibition of loaning on interest to a fellow Jew (cf. Ex. 22^{25}, Deut. 23^{30}) was a part of the immemorial obligation of family kindness, by which Jew was bound to Jew. The last clause of this pentad is also common in early Jewish legislation (cf. Ex. 23^{8}, Deut. 27^{25}).

This is the fullest statement of the virtues which constituted the obligations of holiness of the Temple worshippers which we possess. More fragmentary statements of the same character are contained in Ps. 24^{34}, Is. $33^{13\text{-}16}$, Zech. $8^{16, 17}$). Evidently it was an ancient and well understood code which has here been made into a hymn.

XVI

Michtam of David.

PRESERVE me, O God: for in thee do I put my trust.

2 *O my soul,* thou hast said unto the LORD, Thou *art* my Lord: my goodness *extendeth* not to thee;

3 *But* to the saints that *are* in the earth, and *to* the excellent, in whom *is* all my delight.

4 Their sorrows shall be multiplied *that* hasten *after* another *god*: their drink offerings of blood will I not offer, nor take up their names into my lips.

1. Preserve me, God, for in Thee have I sought refuge.

2. I said to the LORD, My Lord art Thou,
   My good depends on none but Thee.

3. To the holy who are in His land,
   To them He showeth all His wondrous kindness.

4. Multiplied are their vexations, backward have they hasted.
   I pour not out their drink offerings of blood,
   Their names I take not on my lips.

5 The LORD *is* the portion of mine inheritance and of my cup: thou maintainest my lot.

6 The lines are fallen unto me in pleasant *places;* yea, I have a goodly heritage.

7 I will bless the LORD, who hath given me counsel: my reins also instruct me in the night seasons.

8 I have set the LORD always before me: because *he is* at my right hand, I shall not be moved.

9 Therefore my heart is glad, and my glory rejoiceth: my flesh also shall rest in hope.

10 For thou wilt not leave my soul in hell; neither wilt thou suffer thine Holy One to see corruption.

11 Thou wilt shew me the path of life: in thy presence *is* fulness of joy; at thy right hand *there are* pleasures for evermore.

5. The LORD is my part in the land and my cup.
Thou graspest and castest my lot;
6. My portion is fallen in pleasant places,
Goodly is my heritage.

7. I bless the LORD, who hath proved me;
In the night also my reins chasten me.
8. I set the LORD ever before me,
If He be on my right, I shall not be shaken.

9. Therefore my heart rejoiced, and my liver was glad,
My flesh also abideth secure;
10. For thou forsakest me not unto hell,
Thou lettest not Thy pious see the pit.
11. Thou makest me know the way of life,
Abundant gladness in Thy presence,
Pleasures at Thy right hand forever.

Deliverance From Sickness

This is the only *miktam,* or atonement Psalm, so designated by its heading, in the first book. The Prayers of David (51-72) contain a collection of five such liturgies (56-60).

1. The first verse, which is a half verse, constitutes the caption of the Psalm, for preservation in sickness. The word here used for God is the primitive general word, *El.* 2, 3. The suppliant recognizes no lord but Yahaweh, no good comes to him from any other; and He it is who shows wondrous kindness to those who are holy unto Him. Holiness was the peculiarity or individuality of a god which distinguished him from all other gods. Every god had his holiness, but the term was especially emphasized in the Jerusalem cult, and became, with ultimately lofty ethical content, the shibboleth of that shrine. To be holy to Yahaweh was to know and comply with such a code as is set forth in Psalm 15, and such are the holy, and the pious mentioned in this Psalm. 4. Contrasted with these are the worshippers of

false gods, who are vexed with all sorts of troubles, and hasten on the backward road to destruction. To such gods the suppliant has never poured out drink offerings of blood (cf. Is. $57^{5\,ff}$, 65^{11}, 66^{3} for representations of such worship at a later date), nor taken their names on his lips, i. e., invoked or worshipped them. 5. It is Yahaweh from whom the suppliant, apparently the king of Judah, has received his land, and by whom he is nourished, common phrases and ideas. Cf. the division of the land of Israel by lot (Num. 26^{55}). One thinks also of the peculiar relation to Yahaweh in that allotment of Levi (Num. 18^{20}, Deut. $18,^{1,2}$). Yahaweh is the one who grasps and casts (in Hebrew one word) the lot of the Hebrews among the nations, and by whose action they have received so goodly an inheritance. For a Hebrew estimate of the goodliness of that heritage see Deut. $8^{7\,ff}$. The lot was intimately connected with all ancient and primitive religions, it must be remembered, and among the Hebrews it played an important part. It was the special function of the High Priest to draw or cast the lot before God for Israel. Here Yahaweh is represented as thus officiating for His people in the great council of the gods, as it were. A proverbial saying in Palestine to this day is: "May Allah uphold my lot." This conception of choice by lot before God as the correct religious method of decision passed over also into Christianity (cf. Acts 1^{23-26}). 7, 8. Yahaweh has proved the suppliant with sickness, a conception of sickness which appears frequently in Hebrew writings (cf. for instance the book of Job). It is this sickness which is painted in simple physical language in the following line; his *reins,* i. e., kidneys, chasten him by night. His trust in Yahaweh is depicted in militant language as victory won against foes because Yahaweh fought at his right. By the same divine interference of his god fighting by his side Ramses represents himself as defeating the Hittites. 9-11. This stanza is the thanksgiving for the deliverance from sickness. The *heart* and *liver,* the seats of life (in Hebrew the consonants of the words for *liver* and *honor* are identical, hence the confusion in the translations), i. e., his whole body (*flesh*), rejoice in the security of restored health. *Hell* (sheol) and the pit are synonymous terms for the place of departed spirits beneath the earth (cf. Is. 38^{18}). Later, from Ezekiel onward, the pit became the designation of a special nethermost portion of the nether world, a distinction

which passed over into Christian thought. These verses have been supposed by some to contain some hope of or belief in immortality. The Hebrews, like all primitive peoples, believed in a continuance of existence after death, but that existence was a bloodless, joyless thing, in darkness and dust, such as is depicted in Homer's Odyssey, in the Babylonian poem of the Descent of Ishtar, or in the picture of Sheol in Is. 14^{9ff}. Moreover, even such continuance of existence was not for the "beasts of the people," but only for the rulers, depending on entombment and preservation of the body. (See scattering of the bones in Ps. 14.) What we should term belief in immortality developed later, and was connected with the belief in a resurrection out of Sheol (cf. Ps. 1).

That this was a liturgy for a royal suppliant is shown by the concluding lines, which represent him as not only enjoying the presence of God, but as seated at His right hand in Zion. It reminds one in its general character of Is. 38, because it was a liturgy to be used in connection with the sacrifices at the restoration to health of a sick king. The text is generally well preserved, the Hebrew, however, requiring in a few places correction from the Greek translation, Vv. 8-11 are cited in Acts 2^{25-28}.

XVII

A Prayer of David.

HEAR the right, O LORD, attend unto my cry; give ear unto my prayer, *that goeth* not out of feigned lips.

2 Let my sentence come forth from thy presence; let thine eyes behold the things that are equal.

3 Thou hast proved mine heart; thou hast visited *me* in the night; thou hast tried me, *and* shalt find nothing: I am purposed *that* my mouth shall not transgress.

4 Concerning the works of men, by the word of thy lips I have kept *me from* the paths of the destroyer.

5 Hold up my goings in thy paths, *that* my footsteps slip not.

1. Hear, O LORD, of my right;
   Regard my cry, give ear to my prayer,
   By lips unfeigned.
2. Let my judgment go forth from Thy presence;
   Thine eyes behold equity.

3. Thou hast proved my heart,
   Thou hast tried my reins,
   Thou hast purged me with fire,
   Thou findest no harlotry in me.
4. My mouth speaketh not unto the works of man,
   By the word of Thy lips I have kept the paths of right.
5. My steps firmly in Thy ruts,
   My feet slip not.

6 I have called upon thee, for thou wilt hear me, O God: incline thine ear unto me, *and* hear my speech.

7 Shew thy marvellous loving-kindness, O thou that savest by thy right hand them which put their trust *in thee* from those that rise up *against them.*

8 Keep me as the apple of the eye; hide me under the shadow of thy wings,

9 From the wicked that oppress me, *from* my deadly enemies, *who* compass me about.

10 They are inclosed in their own fat: with their mouth they speak proudly.

11 They have now compassed us in our steps: they have set their eyes bowing down to the earth;

12 Like as a lion *that* is greedy of his prey, and as it were a young lion lurking in secret places.

13 Arise, O LORD, disappoint him, cast him down: deliver my soul from the wicked, *which is* thy sword:

14 From men *which* are thy hand, O LORD, from men of the world, *which have* their portion in *this* life, and whose belly thou fillest with thy hid *treasure*: they are full of children, and leave the rest of their *substance* to their babes.

15 As for me, I will behold thy face in righteousness: I shall be satisfied, when I awake, with thy likeness.

6. I have called Thee,
For Thou answerest me, GOD.
Incline Thine ear to me,
Hear my word.
7. Show Thy wonderful loving kindness,
Saving by Thy right hand them that trust from their assailants.
8. Guard me like the pupil, daughter of the eye,
Hide me in the shadow of Thy wings
9. From the face of the wicked that have spoiled me,
My mortal enemies that gird me round.

10. Their heart they have shut up,
Their mouths have boasted proudly.
11. Driving me out, now they have surrounded me,
Their eyes are set to possess the land.
12. He is like the lion greedy for his prey.
And like the young lion lurking in hiding.

13. Rise, LORD, confront him, pull him to the ground.
Rescue me by Thy sword from the wicked.
14. Slay them by Thy hand, LORD; slaying them,
Apportioning them their portion with the beasts.
Fill their bellies with Thy blast,
Till their sons be sated and their babes eat their remnant.

15. In righteousness I behold Thy face,
Am filled with the vision of Thy glory.

Prayer in Time of Siege

In the heading this Psalm is called a prayer. It was evidently a liturgy used in time of siege. The text is difficult, owing to the antique and unusual forms and phrases, which have resulted in some corruptions.

1. LORD *of my right,* i. e., who decides for me. *By lips unfeigned;* i. e., of an unfeigned, sincere worshipper and believer. 2. *My judgment,* i. e., judgment in my favor. 3. *My reins,* as in Ps. 16^{7}. By a very slight change of letters a copyist made out of this *night,* which seems here grammatically impossible. *Purged with fire,* i. e., as gold is refined. *No harlotry;* i. e., worship of false gods, a figure common in the prophets; and in point of fact a concomitant of that worship was actual, physical harlotry. This is further explained (Greek text) by the statement (4) that he does not address himself to things made by men, but has kept the way of righteousness (conjectural text emendation) through the instruction of Yahaweh, i. e., His oracles, *the word of His lips* (apparently a reference to the ten words, the contents of the Ark), planting his feet firmly in the well beaten tracks (5); i. e., the ruts made by the traffic, where footing is secure, a figure clear to all who have followed caravan routes. The picture of the virtue of the suppliant in the foregoing reminds one of Egyptian royal inscriptions, and somewhat of the self-satisfaction of the Pharisee in our Lord's well known parable. 6. Based on this righteousness is the appeal to *El,* as in the preceding Psalm, for deliverance from the foe who has overrun the land (7) and has surrounded Jerusalem. 8. *Apple of the daughter of the eye;* duplicate phrases for the pupil of the eye. *The shadow of Thy wings* is a reference to the overshadowing wings of the Cherubim in the sanctuary of the Temple. 9. As in former siege Psalms the enemy have plundered the land and now surround Jerusalem. 10. *Heart,* literally *diaphragm,* i. e., an expression of merciless cruelty. For the boasting cf. $12^{3,4}$. 11. Following the Greek text we have a picture of the progress of the enemy, who, driving the Jews before them out of the smaller towns and villages (cf. the vivid picture of an Assyrian invasion in Is. 10) have now encircled Jerusalem, with the intention of taking possession of the land. 12. For greater effect singular and plural interchange, the enemy being now *he,* now *they.* The Hebrew had numerous words for the lion, which our language represents in halting fashion; evidence of the great part the lion played in their experience. 13. Here comes the customary liturgical sacrificial cry, and summons of Yahaweh to action. 14. I have followed the Hebrew consonant text, but not the later

vowel pointing, which gives no intelligible meaning, changing only one letter in one word (*apportioning*), as suggested by the word following. Those who have planned to possess the land are to have no other portion in it than that of the wild beasts, who are hunted and slain. *Blast,* literally north wind, chosen because of the direction from which this and practically all invasions came. In the old Babylonian myth Marduk is represented as destroying Tiamat by driving the blast of his wind down her mouth into her belly. This is the food which the invaders, who had expected a spoil of rich living, receive from Yahaweh, and enough to sate their youths and feed the babes at home with the remnants left over. 15. The Psalm closes with the expression of satisfaction of the suppliant, as is common. In *righteousness,* i. e., justified of God. He is fully satisfied, literally, *with the awaking of Thy likeness,* which I have ventured to paraphrase, the *vision of Thy glory;* manifested in the destruction of the hostile invaders.

It is a powerful Psalm, rugged and uneven, primitive in its thought and figures, and almost crudely anthropomorphic.

XVIII

To the chief Musician, A Psalm of David, the servant of the LORD, who spake unto the LORD the words of this song in the day *that* the LORD delivered him from the hand of all his enemies, and from the hand of Saul: And he said:

I WILL love thee, O LORD, my strength.

2 The LORD is my Cliff, and my Fortress, and my Deliverer, my God, my strength, in whom I will trust; my buckler, and the horn of my salvation, *and* my high tower.

3 I will call upon the LORD, *who is worthy* to be praised: so shall I be saved from mine enemies.

4 The sorrows of death compassed me, and the floods of ungodly men made me afraid.

5 The sorrows of hell compassed me about: the snares of death prevented me.

1. I love Thee, LORD, my Strength.

2. The LORD is my Cliff, and my Fortress, and my Deliverer,
   My God, my Rock in whom I seek shelter,
   My Shield, and my Horn of Salvation, my Tower, and my Refuge,
   My Savior, from violence Thou savest me.
   In songs of praise I call to the LORD,
3. And from mine enemies I am saved.

4. The waves of death encompassed me,
   And the streams of perdition o'erwhelm me;
5. The cords of hell surrounded me,
   The snares of death confronted me.

6 In my distress I called upon the LORD, and cried unto my God: he heard my voice out of his temple, and my cry came before him, *even* into his ears.

7 Then the earth shook and trembled; the foundations also of the hills moved and were shaken, because he was wroth.

8 There went up a smoke out of his nostrils, and fire out of his mouth devoured: coals were kindled by it.

9 He bowed the heavens also, and came down: and darkness *was* under his feet.

10 And he rode upon a cherub, and did fly: yea, he did fly upon the wings of the wind.

11 He made darkness his secret place; his pavilion round about him *were* dark waters *and* thick clouds of the skies.

12 At the brightness *that was* before him his thick clouds passed, hail *stones* and coals of fire.

13 The LORD also thundered in the heavens, and the Highest gave his voice; hail *stones* and coals of fire.

14 Yea, he sent out his arrows, and scattered them; and he shot out lightnings, and discomfited them.

15 Then the channels of waters were seen, and the foundations of the world were discovered at thy rebuke, O LORD, at the blast of the breath of thy nostrils.

16 He sent from above, he took me, he drew me out of many waters.

6. In my strait I call to the LORD,
And unto my GOD I cry aloud;
And He heard from His palace my voice,
And my cry with His ears.

7. And the earth quivered and quaked,
The pillars of heaven stagger
And tottered, because He was wroth.
8. There went up smoke from His nostrils,
And fire from His mouth devoureth;
Coals kindled therefrom.

9. And He bowed the heavens, and came down,
And storm-clouds under His feet;
10. He rode on the cherub, and flew,
And swooped on the wings of the wind:
11. And made darkness about him a covert,
Masses of waters, dense mists of clouds
12. From the brightness before Him,
Kindled coals of fire.

13. The LORD thundered in heaven,
And the Most High utters His voice;
14. And He sent out His arrows and scattered them,
And lightnings He multiplied, and confounded them.
15. And the torrents of ocean appeared,
The foundations of earth are disclosed,
At Thy rebuke, O LORD, at the blast of the breath of Thy nostrils.

16. He reacheth from on high, He taketh me,
He draweth me out of many waters;

17 He delivered me from my strong enemy, and from them which hated me: for they were too strong for me.

18 They prevented me in the day of my calamity: but the LORD was my stay.

19 He brought me forth also into a large place; he delivered me, because he delighted in me.

20 The LORD rewarded me according to my righteousness; according to the cleanness of my hands hath he recompensed me.

21 For I have kept the ways of the LORD, and have not wickedly departed from my God.

22 For all his judgments *were* before me, and I did not put away his statutes from me.

23 I was also upright before him, and I kept myself from mine iniquity.

24 Therefore hath the Lord recompensed me according to my righteousness, according to the cleanness of my hands in his eyesight.

25 With the merciful thou wilt shew thyself merciful; with an upright man thou wilt shew thyself upright;

26 With the pure thou wilt shew thyself pure; and with the forward thou wilt shew thyself forward.

27 For thou wilt save the afflicted people; but wilt bring down high looks.

28 For thou wilt light my candle: the LORD my God will enlighten my darkness.

29 For by thee I have run through a troop; and by my God have I leaped over a wall.

17. From my fierce foe He rescueth me,
From my haters, for they prevailed against me.
18. They confront me in my day of trouble,
And the LORD became my stay;
19. And He brought me into the open,
He rescueth me, for He has delight in me.

20. The LORD rewardeth me after my righteousness,
After the cleanness of my hands He requiteth me;
21. For I have kept the ways of the LORD,
And transgressed not against my GOD.
22. For all His judgments are before me,
And His statutes I cast not from me;
23. And I was blameless toward Him,
And guarded myself from my guilt.

24. And the LORD requited me after my righteousness,
After the cleanness of my hands in His sight.
25. Toward the pious Thou showest piety;
Toward the blameless, blamelessness;
26. With the pure Thou dealest purely;
But with the crooked, perversely.
27. And an humble folk Thou savest,
And Thine eye is on the haughty to abase him.

28. For Thou art my lamp, O LORD,
My God that lightens my darkness.
29. For by Thee I break through a troop,
By my GOD I leap over a wall.
wall.

30 *As for God,* his way *is* perfect: the word of the LORD is tried: he *is* a buckler to all those that trust in him.

31 For who is God save the LORD? or who *is* a rock save our God?

32 *It is* God that girdeth me with strength, and maketh my way perfect.

33 He maketh my feet like hinds' *feet,* and setteth me upon my high places.

34 He teacheth my hands to war, so that a bow of steel is broken by mine arms.

35 Thou hast also given me the shield of thy salvation: and thy right hand hath holden me up, and thy gentleness hath made me great.

36 Thou hast enlarged my steps under me, that my feet did not slip.

37 I have pursued mine enemies, and overtaken them: neither did I turn again till they were consumed.

38 I have wounded them that they were not able to rise: they are fallen under my feet.

39 For thou hast girded me with strength unto the battle: thou hast subdued under me those that rose up against me.

40 Thou hast also given me the necks of mine enemies; that I might destroy them that hate me.

41 They cried, but *there was* none to save *them*: *even* unto the LORD, but he answered them not.

42 Then did I beat them small as the dust before the wind: I did cast them out as the dirt in the streets.

30. The GOD, His way is perfect:
The word of the LORD is tried,
A shield is He to all that hide in Him.
31. For who is GOD except the LORD?
And who a Rock except our GOD?
32. The GOD that girdeth me with might,
And made blameless my way,
33. Giving me feet like the hinds;
And on the heights He established me;
34. Training my hands for the battle;
And mine arms have bent a bow of bronze.

35. And Thou gavest me the shield of Thy salvation,
And Thy right hand sustaineth me,
And Thy humility maketh me great.
36. Thou makest broad my steps beneath me,
And mine ankles wavered not.
37. I pursue my foes and catch them,
I turn not till they are destroyed;
38. I dash them in pieces, and they cannot rise,
And they fall beneath my feet.

39. And Thou girdest me with might for the battle,
Thou humblest mine assailants under me;
40. And mine enemies Thou makest show me the back,
My haters, and I blot them out.
They cry, but none saveth,
41. To the LORD, and He answered them not.
42. And I powder them like dust before the wind,
Like mire of the streets trample them.

43 Thou hast delivered me from the strivings of the people; *and* thou hast made me the head of the heathen: a people *whom* I have not known shall serve me.

44 As soon as they hear of me, they shall obey me: the strangers shall submit themselves unto me.

45 The strangers shall fade away, and be afraid out of their close places.

46 The LORD liveth; and blessed *be* my Rock; and let the God of my salvation be exalted.

47 *It is* God that avengeth me, and subdueth the people under me.

48 He delivereth me from mine enemies: yea, thou liftest me up above those that rise up against me: thou hast delivered me from the violent man.

49 Therefore will I give thanks unto thee, O LORD, among the heathen, and sing praises unto thy name.

50 Great deliverance giveth he to his king; and sheweth mercy to his anointed, to David, and to his seed for evermore.

43. And Thou rescuest me from strifes of the people,
Thou settest me for head of the nations;
People I knew not serve me.
44. Strange races do me homage,
At the hearing of the ear they hearken to me.
45. Strange races come cringing,
And trembling from their crannies.

46. The LORD liveth, and blessed be my Rock,
And exalted the GOD of my salvation,
47. The God that giveth me vengeance,
And subdueth peoples under me,
48. And saveth me from mine enemies;
And over my foes Thou liftest me up,
From the men of violence Thou rescuest me.

49. Therefore I thank Thee, LORD, among the nations,
And to Thy name make melody;
50. Multiplying the victories of his king,
And shewing love to his anointed,
To David and to his seed forever.

I Love Thee, Lord, My Strength

1. This is the title of the Psalm, by which it was known in the Temple psalmody, but which does not appear in the somewhat more original form in which this great hymn of victory has been preserved in 2 Sam. 22. In both forms the same heading appears, ascribing it to David. 2. After a very ancient fashion, familiar in Babylonian psalmody, this Psalm commences with a long list of honorific titles of Yahaweh, nine in all, militant in character. The honorific titles of Enlil, lord of the most ancient Babylonian temple at Nippur, in his psalms, were also regularly nine. *Salvation* and *savior* are words from the same root, which is also

rendered *deliverance* and *victory*. This is the root out of which are formed the proper names Joshua and Jesus. 3. *In songs of praise,* literally *with hallels* (sacrificial praise cries), *I call Yahaweh.* 4. He describes the dangers with which he was surrounded, first in terms of storm and torrent, then, 5, as the result of the devilish sorceries and enchantments by which his foes sought to bind and trap him to destruction. 6. *Palace* or temple, literally *great house,* the regular and ancient term for the abode of God or king, used in the earliest Babylonian inscriptions, and borrowed by Hebrew and Semitic Babylonian from an earlier non-Semitic tongue. Here, as in the preceding Psalms, God has an abode on earth, to which petitions may be addressed and to which He may be called, but His actual presence is in heaven. So here the answer comes from heaven. 7. Yahaweh was not the God of the storm, but the storm was one of His methods of manifestation (but cf. 1 K. 11 [19 ff] for the very early development of a highly spiritual view), so here the answer commences with the rumbling of the distant storm, the wrath of God aroused. 8. The gathering cloud banks are the steaming breath driven up by His nostrils; His fiery presence behind is disclosed by the sheet lightning, like coals of wood ever and anon kindled to a glow therefrom. 9. Then the quick rush of the storm, the sky bowing down on the earth, and the awful, ominous darkness that hides His presence above. 10. The rush of the clouds driven by the wind. These are the real cherubim of which those in the shrine at Jerusalem are but the figure, as the dark inner sanctuary, where the Ark rested between them, was a symbol of the darkness of the clouds behind which was the brightness of the presence of Yahaweh (see for some of the language and imagery here used the visions in Is. 6, and Ez. 1, 2). 12. Showing itself in the glowing of the sheet lightning. 13. The storm bursts. In Hebrew thunder is called the *voice* of God. 14. The lightning is His weapon. 15. Then the downpour of rain, the torrential rush of waters in the ravines and *wadis* from the cloudburst with which the heavenly ocean descends; and that sense that even civilized man has in such moments of the wrath of primeval powers, threatening the stability of the universe, and revealing things unsuspected. 16. So far the wrath of God on high in the storm, the thunder and lightning; the more striking his deliverance by

the hand of God stretching down from on high; and so 17. We pass from the figure of the storm to the more literal statements of his deliverance from and victory over his powerful adversaries. 19. *The open,* or broad place, is deliverance from distress, the *strait* (cf. 6); the language of a mountain land, like Judah. 20. As in the preceding Psalm his deliverance takes place because he has been a true worshipper of Yahaweh, has offered right sacrifices, kept the law of cleanliness, and obeyed His judgments and statutes. Some have regarded this and the following verses (through 27) as an interpolation, in spite of the fact that they appear also in 2 Sam. 22, apparently because they suppose all ritual, legal references to be late. In reality ritual is one of the earliest elements in civilization, and the more primitive the religion, the more rigid the ritual law is likely to be, the favor of the gods depending especially on the proper observance of rites and taboos. The language of these verses corresponds with the earlier Hebrew standards and practices as we know them from such sources as the books of Samuel. 21. *Way of the* LORD is worship of Yahaweh, as over against worship of other gods. 22. *Judgments* are decisions in special cases, which then become common law; statutes are specific rules ordained by authority. There was absolutely no distinction between ecclesiastical and civil law and procedure. 23. *Guilt* is the calamity which always results from sin. By careful observance of the rites and rules of Yahaweh he has kept himself from sin and hence avoided calamity. 24-27. The second stanza of the ritual motif, commencing with the same verse as the first, sets forth in naive language the relation of Yahaweh to men. Toward the pious who observe His laws of piety, cleanness, and square dealing (see preceding Psalm), He is easy to approach, responding in kind; but to the false worshipper He is dreadful and inscrutable, wresting all things to his hurt; an inscrutableness which shows itself in His attitude toward the high and the lowly of earth, humbling the former, exalting the latter. This is a common thought in Babylonian and Egyptian, as in Hebrew psalmody (cf. Introduction), and some of the most characteristic expressions of it are to be found in the earliest literature (cf. the Prayer of Hannah, 1 Sam. 2). Of course the lowly, humble, poor, needy, etc., is always the worshipper and his people, against whom the haughty and aggressive conquerors

level their attacks. 28, 29. Here the Psalmist seems to be accumulating tropes to express the manifoldness of the mercies of Yahaweh (30), who is the God (Hebrew *El* not *Elohim*) i. e., the Divine one par excellence, on whose word and power one may rely against all others. In general this stanza represents the religious attitude of David, as we gather it from the historical books, so-called henotheism, worship of and belief in Yahaweh as the special and only god of Israel, through whose interference and deliverance he shall win deliverance from and victory over all the surrounding nations and their inferior deities. 31. *God,* in the Samuel text El, as in v. 30; in the Psalm text Eloah, the same word as the Arabic *Allah,* the unusual singular of Elohim. 33. The mountaineer, agile in the rough hill country as are the deer; and unassailable in his fortress crag. 34. His God is truly a god of battles. 35. One is reminded a little of the equipment of the heavenly warrior as described by St. Paul. But here God goes by his side, shields him with His shield, holds him up with His hand. The *humility* is that quality which made God show kindness to the poor and needy, which, as we have seen, was conceived of as the habitual attitude of God. God is thought of as having that quality which is best in man. The idea or belief passes over into Christianity in the doctrine of Him who because of the greatness of His divinity humbled himself even to the death upon the cross. 36. In this and the two following verses we return to the battle picture of vv. 13-19, and take up the pursuit of the foes whom Yahaweh scattered. 39-42. This stanza celebrates the completeness of his victories, attributed to the power of Yahaweh, who, however, will pay no heed to the cry of the enemy; the same attitude toward his god displayed in the inscriptions of Egyptian, Babylonian and Assyrian kings. 43-45. This stanza celebrates the extent of his victories, which brought him homage and tribute from lands of alien peoples far beyond the bounds of Israel. 46-48. This is a stanza of praise to Yahaweh, who has shown a most vital divinity. The frequent use of the title Rock reminds one of the great part rock worship played in Palestine, traces of which still linger. *Salvation* may be rendered also *victory* of *deliverance.* 50. This verse constitutes the finish very common in the Psalms, praise and melody to Yahaweh for his deliverances, victories and so forth, with, in this case, special

mention of David and the royal house. *Multiplying* or *magnifying. Anointed,* the same word which was rendered Christ in Ps. 2.

There seems no reason why we should not take the heading of this Psalm at its face value. It was a triumphal hymn to celebrate the victories of David, in connection with feasting and sacrifice, composed by him or under his name in his time, and preserved in what we may call the national literature (2 Sam. 22), as also in the collection of Temple liturgies (Ps. 18). Following what has been said in the Introduction about the growth of psalmody, I think we may assume that the dating of this Psalm carries with it a very early date for all the preceding Psalms from 3 onward.

The Samuel text is on the whole the better, and I have followed it generally in preference to the Psalm text. The poem is primitive and even archaic in language, expression and thought; but vigorous and in parts magnificent. Its picture of the gathering and breaking of the thunderstorm is unsurpassed in any literature. I have translated purposely with extreme literalness, preserving the order of the words, the extraordinary use of the conjunction, and the systematized interchange of past and preterite, believing that I could thus best represent, in some degree at least, the peculiarly swift, sweeping effect of the original.

The first part of Ps. 144 is based on this Psalm; the first few verses are used in Ps. 116 [1-4]; and v. 31 in Prov. 30 [5].

XIX

To the chief Musician, A Psalm of David.

THE heavens declare the glory of God; and the firmament sheweth his handywork.
2 Day unto day uttereth speech, and night unto night sheweth knowledge.
3 *There is* no speech nor language, *where* their voice is not heard.
4 Their line is gone out through all the earth, and their words to the end of the world. In them hath he set a tabernacle for the sun,
5 Which *is* as a bridegroom coming out of his chamber, *and* rejoiceth as a strong man to run a race.

1. The heavens are telling the glory of God,
   And the firmament showeth His handiwork;
2. Day unto day uttereth speech,
   And night to night showeth knowledge.
3. Their voice has gone through all the earth,
4. And their words to the end of the world.

   In them the sun hath set a tent;
5. And he is like a bridegroom going forth from his chamber;
   He exulteth like a mighty man to run his course.

6 His going forth *is* from the end of the heaven, and his circuit unto the ends of it: and there is nothing hid from the heat thereof.

7 The law of the LORD *is* perfect, converting the soul: the testimony of the LORD *is* sure, making wise the simple.

8 The statutes of the LORD *are* right, rejoicing the heart: the commandment of the LORD *is* pure, enlightening the eyes.

9 The fear of the LORD *is* clean, enduring for ever: the judgments of the LORD *are* true *and* righteous altogether.

10 More to be desired *are they* than gold, yea, than much fine gold: sweeter also than honey and the honeycomb.

11 Moreover by them is thy servant warned: *and* in keeping of them *there* is great reward.

12 Who can understand *his* errors? cleanse thou me from secret *faults.*

13 Keep back thy servant also from presumptuous *sins;* let them not have dominion over me: then shall I be upright, and I shall be innocent from the great transgression.

14 Let the words of my mouth, and the meditation of my heart, be acceptable in thy sight, O LORD, my strength, and my redeemer.

6. From the end of the heavens his outgoing,
And his circuit to the ends of them;
And nought is hid from his orb.

7. The law of the LORD is perfect, giving life;
The testimony of the LORD is faithful, making wise the simple;

8. The precepts of the LORD are right, rejoicing the heart.
The commandment of the LORD is pure, enlightening the eyes;

9. The fear of the LORD is clean, enduring forever;
The judgments of the LORD are truth, righteous altogether.

10. More precious than gold,
Than gold much refined;
Sweeter than honey,
Than the droppings of the comb.

11. Yea, by them Thy servant is warned;
In keeping them there is great reward.

12. Who discerneth secret sins?
Cleanse me from hidden faults.

13. From wilful sins, oh guard Thy servant; let them not rule over me.
So shall I be blameless, and innocent of great transgression.

14. Be the words of my mouth acceptable,
And the musing of my heart before Thee,
O LORD, my rock and my redeemer.

To the Light

1-6. These verses were originally a hymn to *El,* God, as ***Shemesh,*** or *Shamash,* the Sun. The Hebrew of the earlier periods was continually identifying his God with the gods of

the people about him, and worshipping Him as the Baal of this place, or as that or the other El, or manifestation of divinity. This naturally led to a real polytheism, the actual worship of those deities, and on the other hand to the introduction of the immoral and cruel rites peculiar to those gods into the worship of their own God. Against these things the prophets, commencing with Elijah, thundered. The special mission of Elijah, carried in his name, "my God (El) is Yah" (the ancient form of the name Yahaweh), was that Yahaweh only is El, i. e., that divinity was manifested in Yahaweh only, and not in any of the Baals and gods of other names, substantially a reaffirmation of primitive Hebrew religion. This is practically the attitude of the preceding Davidic Psalm (cf. vv. 30 f). This view did not prevail in the religion and religious practises of kings and people until toward the close of the 7th century B. C. The account of the reform of Josiah (621 B. C.) shows us that at that time the central Ark shrine of Yahaweh in the Jerusalem temple was surrounded by shrines for the worship of god as Shemesh the Sun, Molech the King, the Serpent and others (2 K. 2, 3).[1] This was not necessarily conscious polytheism. Yahaweh was the great god, worshipped in the central shrine. These were subordinate deities, saints, as it were, through whom His divinity was manifested in special ways. Later, as in Jeremiah and Ezekiel, we find that such worship has become conscious polytheism. This Psalm belongs to the earlier period. Now in Egyptian, Babylonian and Greek religion, and even in the Indian Rig Veda, we find hymns addressed to some god, which, taken by themselves, are monotheistic. They ascribe all power, and all virtue to that god only, ignoring all others; and especially is this true of hymns to the sun god, in which worship all these religions reached their greatest height of spirituality and inspiration. Compare, for instance, this fragment of a hymn to Shamash from Ashurbanipal's library:

"Shamash, king of heaven and earth, directs all things above and below;
To quicken the dead, set the captive free, is in Shamash's hand;
He is creator of everything in heaven and on the earth."

Some of those hymns might in fact be used in Christian worship today without offence. The same is true of this hymn

[1] Cf. Peters, *Religion of the Hebrews.*

to the sun, embodied in the old Temple Psalmody, setting forth the glory of God revealed in the orb of the sun, ruling the heavens, overseeing all things on earth, making the darkness light. With this conception we sing it today, as did the Hebrew of old.

1-4[a]. These verses, constituting the first stanza, represent the ordinary primitive Hebrew cosmogony, the world fashioned by the hand of God (*El*) only; the solid firmament like a vault spanning the earth; sun and moon and stars set there by Him, all therefore telling His glory and showing His wisdom to men throughout the world. One is reminded of the singing of the stars in Job 38[7]. 3. *There is no speech, and there are no words of those whose voice is not heard.* This is a gloss, written in by some literalist. Not a few such glosses, in similar phraseology, meet us in the prophetical books. These glosses were incorporated into the text itself by later copyists. 4[b]-6. The second stanza presents the sun, Shemesh, i. e., the divine power behind the sun, whose house is in the heavens. The morning sun is like a bridegroom coming out of his abode in his joyousness and beauty. He is like the famous warriors, as of David's staff, mighty to run great distances as to fight valiantly. He oversees and inspects the whole world from east to west; which, by the way, was the line of extension of the known world of the Hebrew; and nothing is hid from the sun (*hamah*) i. e., the visible orb or disc of the sun, distinguished from *Shemesh,* the unseen god behind the sun. 7-14. This praise of the Law is a later addition, of an entirely different metre, with a different vocabulary, evidently late, belonging to the legal period, and the revision that followed the reforms of Ezra in the 4th cent. B. C. Apparently there was some sense of uneasiness about the theology of this Psalm, which was corrected by showing that the teaching of God in His physical universe was only an introduction to His fuller teaching in the Law. The combination of the two makes a composition of great ethical as well as poetical beauty. 7-9. This stanza is in general character like the stanzas of Ps. 119, except that the latter have eight lines each and eight terms for the Law, this six. Some of the terms here used are peculiar to the later period, others, like *fear* of the LORD, ancient. The *Torah* or *Law,* the Five Books of Moses, has become the special revelation of God, the objective of religion. Ultimately it came to be regarded as a separate entity, an

original element of creation. Giving *life,* literally *restoring,* i. e., sustaining life. Life is in the word of God. *Faithful* i. e., reliable, in which one may confidently believe. *Right,* i. e., equitable, commending themselves to heart and mind. These three constitute what we may perhaps call the ethical, the three following the ritual half of the Law, cleanness and righteousness. *Righteous altogether,* i. e., observance of the Law is the entire substance of right religion. These six verses in a long metre, with an unequal division of each verse into two parts, a longer and a shorter, used in Lamentations, and commonly known as the *keenah* or lament, are, 10, 11, followed by another stanza of six lines, the first four almost breathless in their haste, the last two slowing to a pause, proclaiming the value and sweetness of the Law, and setting forth the legal doctrine of a great reward as a result of its observance. It is a very lovely picture of the joy and beauty of the legal religion as the Jew saw and practised it.[1]

With verse 10 compare the following fragment of a Babylonian hymn:

> "Sing the song of the queen of the gods;
> Attend, comrades, give ear, warriors.
> To Sing to Mama is better than honey and wine,
> Better than honey and wine,
> Better than dates [2] and figs,
> Better than the purest of pure butter,
> Better than dates and figs."

12, 13. This constitutes what may possibly have been the sacrificial element in the Psalm. *Secret Sins,* i. e., unwitting sins (cf. Lev. 4^{2}), which even the best intentioned may commit; and over against these the conscious trespass, which unatoned damns the man (Gen. 4^{7}). Against these man must guard, and from them be cleansed by sacrifice; and we close with the prayer that (14) this liturgy may be *acceptable* (*rezon*), literally *an acceptable offering,* the late technical name for the offering acceptable to Yahaweh.

The metrical composition of this liturgy is elaborate. The first part in two equal stanzas of four lines each, parallel two and two. The second part in threes and sixes, but with

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[1] Cf. Peters, *Religion of the Hebrews,* chaps. XXVIII, XXIV.

[2] As. *Hananabu,* some sort of fruit.

simple parallelism of half verse to half verse, as in the first part; except for the single closing line, which stands by itself, as often in Hebrew psalmody.

XX

To the chief Musician, A Psalm of David.

THE LORD hear thee in the day of trouble; the name of the God of Jacob defend thee;

2 Send thee help from the sanctuary, and strengthen thee out of Zion;

3 Remember all thy offerings, and accept thy burnt sacrifice; Selah.

4 Grant thee according to thine own heart, and fulfil all thy counsel.

5 We will rejoice in thy salvation, and in the name of our God we will set up *our* banners: the LORD fulfil all thy petitions.

6 Now know I that the LORD saveth his anointed; he will hear him from his holy heaven with the saving strength of his right hand.

7 Some *trust* in chariots, and some in horses: but we will remember the name of the LORD our God.

8 They are brought down and fallen: but we are risen, and stand upright.

9 Save, LORD: let the king hear us when we call.

1. The LORD answer thee in the day of need,
   The name of the GOD of Jacob uphold thee;
2. Send thee help from the sanctuary,
   And support thee from Zion;
3. Remember all thine oblations,
   And accept thy burnt offering.
   Selah.
4. He giveth after thy heart's desire,
   And fulfilleth all thy plans.
5. Let us be jubilant in Thy victory,
   And in the name of our GOD raise the standard.
   The LORD fulfilleth all thy requests.

6. Now I know that the LORD hath given His anointed victory;
   He answereth him from His holy heaven with the saving strength of His right hand.

7. These trust in chariots, and these in horses,
   But we war in the name of the LORD, our GOD.
8. They are bowed down and fallen,
   We have risen and stand upright.

9. LORD, save the king!
   And answer us when we call!

Battle Hymn

This was a liturgy to be used in connection with the royal sacrifices and the consultation of the oracle before a battle.

1. The *name* played an extremely important part among the Hebrews, as among many primitive peoples to this day. To know the real name of a person, or of a spirit, was to exercise a certain power over that person or spirit. The name of God was a power to protect His people. The priestly blessing was putting the name of God upon the people. Here Yahaweh and *the name of the God of Jacob* are synonyms in parallel lines. 2. His earthly abode, to which the appeal for victory is addressed, is His *sanctuary* or holy place on Zion, to which He is summoned by sacrifice, His true residence is in heaven (v. 6). 3. The sacrifice offered was the whole burnt, accompanied as always by a *minhah* (*oblation*), i. e., a grain offering. The word here rendered *accept* seems to indicate that the offering is adjudged acceptable, of good omen. These three verses constitute the appeal before the fire is applied, and the *selah* following indicates the point at which the praise cry is to be raised as the fire appears. 4. Then the priest gives the favorable oracle, the granting of the king's *desire,* that is for victory, and the success of his battle *plan.* 5. Then the cry of jubilation in the expectation of victory, and the raising of the royal standard in the name of God; for all war was holy and waged in the name of God. This is followed by a repetition of the favorable oracle. 6. In response, the assurance by or for the king, the anointed, as in Psalm 18, of confidence, through the oracle, of victory by the direct intervention of Yahaweh from heaven. *Saving strength,* perhaps better *victorious prowess.* 7, 8. There follows an outbursts of psalmody, contrasting the heathen, who do not, in the opinion of the Yahaweh worshippers, worship God, but trust only in their horses and chariots, with those who war in the name of God, i. e., Yahaweh; literally, *remember,* i. e., make offerings to Him. 9. The whole is ended by a repetition in another form of the opening petition, now a confident appeal for victory. *Save the king,* i. e., give him victory.

In the legendary history this was the Psalm with which St. Patrick withstood and overcame the Druids at the feast of Tara. When in 1085 Alfonzo the Valiant drove the Moors from Toledo the Christians refused to enter the flooded Tagus till Abbot Adeline rode in on an ass chanting the 7th verse of this Psalm. The British national anthem is based on the 9th verse of this Psalm, with the first verse of Ps. 68.

XXI

To the chief Musician, A Psalm of David.

THE king shall joy in thy strength, O LORD; and in thy salvation how greatly shall he rejoice!

2 Thou hast given him his heart's desire, and hast not withholden the request of his lips. Selah.

3 For thou preventest him with the blessings of goodness: thou settest a crown of pure gold on his head.

4 He asked life of thee, *and* thou gavest *it* him, *even* length of days for ever and ever.

5 His glory *is* great in thy salvation: honour and majesty hast thou laid upon him.

6 For thou hast made him most blessed for ever: thou hast made him exceeding glad with thy countenance.

7 For the king trusteth in the LORD, and through the mercy of the Most High he shall not be moved.

8 Thine hand shall find out all thine enemies: thy right hand shall find out those that hate thee.

9 Thou shalt make them as a fiery oven in the time of thine anger: the LORD shall swallow them up in his wrath, and the fire shall devour them.

10 Their fruit shalt thou destroy from the earth, and their seed from among the children of men.

11 For they intended evil against thee: they imagined a mischievous device, *which* they are not able *to perform.*

12 Therefore shalt thou make them turn their back, *when* thou shalt make ready *thine arrows* upon thy strings against the face of them.

13 Be thou exalted, LORD, in thine own strength: *so* will we sing and praise thy power.

1. Oh LORD, in Thy strength the king rejoiceth;
   And in Thy salvation he greatly exulteth.
2. His heart's desire Thou gavest him,
   And didst not refuse the request of his lips. Selah.
3. For Thou didst prevent him with goodly spoil;
   Thou preparedst a crown of fine gold for his head.
4. Life he asked of Thee; Thou gavest him
   Length of days for ever and aye.
5. Great his glory through Thy salvation,
   Praise and honor Thou layest upon him.
6. For Thou makest him blessed for ever,
   Thou cheerest him with joy before Thee.
7. For the king trusteth in the LORD,
   And by the grace of the Highest he is unmoved.
8. Thine hand findeth all Thy foes,
   Thy right hand findeth Thy haters.
9. Thou puttest them in a furnace of fire;
   The LORD in His anger consumeth them.
10. Their fruit Thou destroyest from earth,
    And their seed from the sons of men.
11. For they planned evil against Thee,
    Devised guile that they cannot perform.
12. For thou puttest them to flight before Thee,
    With thine arrows Thou aimest at their face.
13. Be exalted, LORD, in Thy strength,
    Let us sing and praise Thy prowess.

Thanksgiving After Victory

A companion liturgy to the preceding and so (1, 2) the wording of the first stanza connects with the preceding Psalm. This is the preliminary to the sacrifice, and, as in the preceding Psalm, the place for the sacrifice of vows and thank offerings and the praise cries connected therewith is indicated by the *selah* following. 3-7. This stanza tells of the royal blessing through Yahaweh, who has given the king much spoil, including fine gold for a crown. Presumably some of the booty here celebrated was given to the Temple in connection with the vows and thank offerings. Always God has given more abundantly; for *life,* long life, which is all that is meant by *ever and aye.* Not only does the king receive the sacramental blessing, when the name of Yahaweh is put upon the departing worshippers, but he has perpetual blessing, for he is ever before His face; a reference to the relation of Temple and palace. Because of His faithful service of Yahaweh, he is invincible. 8-12. Then follows a long stanza of praise to Yahaweh, who is represented not only as the giver of victory, but, as in Egyptian inscriptions, anthropomorphically, as actually fighting with hand and weapons. Not content with the overthrow of the enemy, whose war with Judah was a futile war with Him, he destroys their dead bodies with fire, and blots out their race by the slaughter of their children, the typical ancient picture of a root and branch victory. 9 and 12, the text of which is slightly corrupt, have been emended by comparison with one another. 13. The Psalm ends with an ascription of praise.

XXII

To the chief Musician upon Aijeleth Shahar, A Psalm of David.

MY God, my God, why hast thou forsaken me? *why art thou so* far from helping me, and *from* the words of my roaring?

2 O my God, I cry in the daytime, but thou hearest not; and in the night season, and am not silent.

3 But thou *art* holy, O *thou* that inhabitest the praises of Israel.

4 Our fathers trusted in thee: they trusted, and thou didst deliver them.

1. My God, my God, why hast
   Thou forsaken me,
   Art far from helping me at
   the words of my groaning?
2. My God, I cry by day, and
   Thou answerest not,
   By night also, and have no
   respite.

3. But Thou, Holy One,
   Inhabiting the praises of Israel,
4. On Thee our fathers trusted;
   They trusted, and Thou didst
   deliver them,

5 They cried unto thee, and were delivered: they trusted in thee, and were not confounded.

6 But I *am* a worm, and no man; a reproach of men, and despised of the people.

7 All they that see me laugh me to scorn: they shoot out the lip, they shake the head, *saying,*

8 He trusted on the LORD *that* he would deliver him: let him deliver him, seeing he delighted in him.

9 But thou *art* he that took me out of the womb: thou didst make me hope *when I was* upon my mother's breasts.

10 I was cast upon thee from the womb: thou *art* my God from my mother's belly.

11 Be not far from me; for trouble *is* near; for *there is* none to help.

12 Many bulls have compassed me: strong *bulls* of Bashan have beset me round.

13 They gaped upon me *with* their mouths, *as* a ravening and a roaring lion.

14 I am poured out like water, and all my bones are out of joint: my heart is like wax; it is melted in the midst of my bowels.

15 My strength is dried up like a potsherd; and my tongue cleaveth to my jaws; and thou hast brought me into the dust of death.

16 For dogs have compassed me: the assembly of the wicked have inclosed me: they pierced my hands and my feet.

17 I may tell all my bones: they look *and* stare upon me.

5. To Thee they cried, and were holpen;
On Thee they trusted, and were not confounded.

6. But I am a worm and no man,
The scorn of men, and despised of the world—

7. All that see me mock at me,
Shoot out the lip and wag the head:

8. "Turn to the LORD! let Him deliver him,
Rescue him if He favors him."

9. For Thou drewest me from the womb,
Gavest me hope on my mother's breasts;

10. On Thee was I cast from the birth,
From my mother's womb my GOD art Thou.

11. Be not far from me, for trouble
Is nigh, for none helpeth.

12. Many steers surrounded me,
Bulls of Bashan beset me around;

13. There gaped upon me with their mouth
Ravening and roaring lions.

14. Like water I am poured out,
And all my bones are out of joint;
My heart is become like wax,
Melted within my breast;

15. My strength is dried up like a potsherd,
And my tongue cleaveth to my jaws,

16. And Thou bringest me into the dust of death.
For dogs have surrounded me,
A mob of the wicked hemmed me in;
They rent my hands and my feet;

17. I count all my bones;
They stare, they gaze upon me.

18 They part my garments among them, and cast lots upon my vesture.

19 But be not thou far from me, O LORD: O my strength, haste thee to help me.

20 Deliver my soul from the sword; my darling from the power of the dog.

21 Save me from the lion's mouth: for thou hast heard me from the horns of the unicorns.

22 I will declare thy name unto my brethren: in the midst of the congregation will I praise thee.

23 Ye that fear the LORD, praise him; all ye the seed of Jacob, glorify him; and fear him, all ye the seed of Israel.

24 For he hath not despised nor abhorred the affliction of the afflicted; neither hath he hid his face from him; but when he cried unto him, he heard.

25 My praise *shall be* of thee in the great congregation: I will pay my vows before them that fear him.

26 The meek shall eat and be satisfied: they shall praise the LORD that seek him: your heart shall live for ever.

27 All the ends of the world shall remember and turn unto the LORD: and all the kindreds of the nations shall worship before thee.

28 For the kingdom *is* the LORD'S and he *is* the governor among the nations.

29 All *they that be* fat upon earth shall eat and worship: all they that go down to the dust shall bow before him: and none can keep alive his own soul.

30 A seed shall serve him; it shall be accounted to the Lord for a generation.

31 They shall come, and shall declare his righteousness unto a people that shall be born, that he hath done *this*.

18. They part my garments among them,
And for my vesture they cast lots.

19. But LORD, Thou, be not far off;
My sacrifice, haste to my help.

20. Deliver my life from the sword,
From the hand of the dogs, my darling;

21. Save me from the lion's mouth,
And from the wild bull's horns me, miserable.

22. I would tell Thy name to my brethren,
In the midst of the congregation praise Thee.

23. Ye that fear the LORD, praise Him;
Magnify Him, all ye seed of Jacob;
And have Him in awe, all ye seed of Israel.

24. For He spurned not nor abhorred the need of the needy,
And hid not His face away from him,
But when he cried to Him, He hearkened.

25. From Thee my praise in the great congregation;
My vows I render before them that fear Him;
The needy eat and are filled.

26. Let those that seek Him praise the LORD.
Long life be unto you!

27. All ends of the earth turn to the LORD and worship,
And all tribes of the nations bow down before Him.

28. For the kingdom is the LORD'S, who ruleth over all.

All the rich of the earth have eaten and worshipped;

29. All that go down to the dust bow before Him.

31. They come and declare His righteousness;
To folk unborn what He hath done.

Trespass Offering

The heading of this Psalm, as it has come down in our Hebrew texts, is "on the (female) sheep of the dawn." In the Levitical sacrificial codes we find a female sheep (or goat) especially prescribed for certain forms of sin and trespass offerings (Lev. 4^{27-35}, 5^{1-6}). Females might be offered as well as males in all peace offerings, but females were especially prescribed for individual trespass offerings. A very slight change in the letters of *shahar,* dawn, would give us *asham, trespass offering.* I think the heading was originally *on the sheep of the trespass offering,* i. e., the liturgy to be used on occasion of the offering of a female sheep or goat as a trespass offering.

1, 2. This is the lament, in character similar to the beginning of many other Psalms, of the one in need, from whom God seems far away. Here, as in several of the preceding Psalms, God is addressed first by the ancient common title of deity, *El.* The Greek text reads, *El, my El,* which may be more original than the Hebrew, *My El, my El.* As used on the cross by Jesus (Matt. 27^{46}, Mk. 15^{24}) the opening cry was translated into the Aramaic (*Eloi* for *El, sabachtani* for *azabtani*), the common speech of the Jews of that day. In the second verse we have the name Elohim, more especially the personal name of the God of Israel. It should be noted that in these earlier Psalms of the old Davidic psalm book, while Yahaweh is par excellence *the* name, it is not so exclusively used as in the later Judean Psalter. 3-5. Then follows the appeal to God by the title which Isaiah so loved, and which was a part of the regular use of the Jerusalem Temple (Is. 6^{3}), *Holy.* He is also described as *inhabiting the praises of Israel,* i. e. His presence was invoked by the sacrifices and sacrificial praise songs, and in them He came to His earthly temple. Precisely the same thought is expressed in the Persian Gathas. This is followed by the appeal, so common in Hebrew writings from the earliest time on, to the memories of the wonderful deliverance of the days of the fathers and His answer to their supplications. 6-8. The contrast with the present, the misery of the suppliant and the contempt shown for him by all, ending in mockery of his claim to the special favor of a supremely powerful God, Yahaweh. In thought, but not in language, Is. 53 reminds of vv. 6, 7. 9-11. Then a very tender appeal to his God (El), as one who has been a father to him, his begetter

in the womb, who received him on His knee at birth, who put him to his mother's breasts; another form of the appeal to the ancient deliverances, as in vv. 3-5. 12-18. In Penitential Psalms appeals and laments regularly alternate. This stanza is the long, culminating lament before the final appeal. He is like one beset by the dangerous wild cattle, creatures now extinct, and by lions. The fear of death upon him in consequence is vividly described in four figures more or less common in Hebrew literature: (a) the sense of dissolution, like water poured out; (b) the palsy of the joints; (c) the melting of the heart; (d) the drying up of the juices of the body; (e) the parching of the mouth, so that he seems already to be eating the dust, the food of the dead. Then another picture of his state, hemmed in by a mob of his foes, like one surrounded and attacked by the packs of wild dogs, the scavengers of the country; a plight to the inconvenience and serious peril of which the present writer can testify. They snap and snarl about, tear his hands and feet, and in his efforts to protect himself he is made conscious of every bone in his body by its soreness. About him stands this mob of foes, watching their opportunity. They are like the common robbers of the country; they beat him and leave him for dead, stripping him of his clothing, dividing it up among them. 19-21. The final appeal, harking back to the figures used in the last lament, of dogs, lions and wild cattle, and ending with the familiar designation of himself as suppliant, as poor or *miserable*. *Sacrifice* in 19 is the same word used in the heading for the object of sacrifice, and seems to be an appeal to Yahaweh to aid him in or because of this sacrifice. *Darling* (20) is a very inadequate rendering of the Hebrew original, which, placed in parallelism with life, is intended to designate that as the supremely prized treasure. Apparently at this point the sacrifice was offered in the usual form and with the usual accompaniments, and following its acceptance (22-26[a]) the usual hymn of jubilation, thanksgiving and triumph. He would have all know and glorify the name of Yahaweh, to which the Deity hearkens and responds, although the suppliant be poor and needy. It is through Yahaweh's grace that he can now sing the praise songs in the congregation, offer the sacrifices vowed, and make the sacrificial feast of which the needy, i. e., the faithful, shall now eat their fill. 26[b]. The last half of this verse is in the form of the usual benediction at the close of such liturgies, and I fancy that the

original Psalm closed here. 27-29[a], 31. These verses are in a quite different metre, and appear to deal with a different theme, namely the extension of Yahaweh's kingdom over all the world, so that all nations shall worship Him, a common thought of the prophets, founding on the Davidic triumphs. The *rich* (29), literally *fat ones,* are the non Israelites. The latter are the poor and needy. The parallel line, *all that go down to the dust,* means all mortals. These shall not only tell the rightness of His dealings, but proclaim it to further ages. *What He hath done,* literally, *for He did it.* I fancy that this little hymn was a later addition to the original liturgy. As it has come down to us this is interrupted by three phrases, 29[b], 30, in which is used the late form of the divine name, *Lord* (Adonai), constituting an explanatory gloss on the words "all that go down to the dust bow before Him, they come and declare His righteousness to a folk unborn." What does this mean? Of course the dead cannot do this, *for none quickeneth himself.* It means that their *seed* (i.e. their descendants) *shall serve Him, shall tell of the Lord to the ages.*

In the later ritual, as recorded in Leviticus, the female sheep, or goat was to be offered as a trespass or sin offering only for the common Israelite, not for ruler, priest or people. Under those terms, if my interpretation of the heading and of v. 20 be correct, this could only have been a liturgy for the trespass offering of a common citizen; but from what we know of the development of sacrifices I fancy that this was not the case in earlier times, but that the female sheep was the original form of the trespass offering; and that the peace offering element, or community feasting, in those sacrifices, confined by the later rule to the priests (cf. Lev. 6, 7), was in the earlier use more extensive (hence v. 26). Clearly this liturgy was for the sin or trespass offering of a ruler, whose affairs affected the whole nation. It was trespass of the ruler which brought calamity on the nation, as in the story of David and the plague. Illness of the ruler, like that of Hezekiah (Is. 38), was similarly a national calamity, depriving the people of leadership, heartening and giving opportunity to foes. Each nation was the enemy of all, and all sought to profit by the calamity of each. So each was plotting and planning, not only by open and material force, but still more by secret means, by its gods

and its enchantments, to bring calamity on the rulers[1] of the others. Hence the picture in this liturgy of the plans and plottings of the mobs of evil men, of bulls and lions and dogs who surround him, in connection with the sickness or calamity for which this trespass offering was offered.

In the Christian Church this was from early times the greatest of penitential hymns, assigned to Good Friday. More vividly, if possible, than the Gospels it described the crucifixion, even to its details. No wonder that it was regarded as a prophecy of that event. Moreover, it was quoted by Jesus on the cross; a quotation, by the way, which is often misunderstood as a cry of pessimism, whereas, far from it, it was an application by Jesus, not merely of the first words of the Psalm, but of the whole Psalm to himself. More pessimistically this Psalm was used by Richard Lion Heart when, deserted by his companions, his crusade ended in failure. It is the received translation of the 21st verse of this Psalm which gave the lion and the unicorn to the British royal coat of arms.

XXIII

A Psalm of David.

THE LORD *is* my shepherd, I shall not want.

2 He maketh me to lie down in green pastures; he leadeth me beside the still waters.

3 He restoreth my soul; he leadeth me in the paths of righteousness for his name's sake.

4 Yea, though I walk through the valley of the shadow of death, I will fear no evil; for thou *art* with me; thy rod and thy staff they comfort me.

5 Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.

6 Surely goodness and mercy shall follow me all the days of my life; and I will dwell in the house of the LORD for ever.

1. The LORD is my shepherd, I lack not.
2. In green pastures He maketh me lie;
   To watering places He leadeth me,
3. He refresheth me.
   He guideth me in right paths,
   For His name's sake.
4. Even though I walk in the vale of deep shadow,
   I fear no ill;
   For Thou art with me,
   Thy club and Thy staff, they comfort me.
5. Thou preparest before me a table in the presence of my foes;
   Thou hast anointed my head with oil; my cup runneth over.
6. Only goodness and mercy pursue me all the days of my life;
   And I dwell in the house of the LORD to old age.

[1] Compare the enchantments and charms by which the Indians strove to overcome and expel the Pilgrims, whom they did not dare openly to attack.

Shepherd Song

1. This short verse constitutes the caption. 2-4. These verses are the Shepherd Song. The eastern shepherd leads his sheep, and I have seen whole flocks following their shepherd on the run to avoid some danger, as of a hostile raid. It is a beautiful sight to see thousands of sheep, preceded by their shepherd leader, coming from all sides toward noon to the water stations, pools, or in Palestine more often wells. These the good shepherd knows, and he pastures his sheep within range, leading them gently toward the *watering place* through the morning; and after the refreshing drink, back to the pasturage in the afternoon. Any one who has attempted without a guide to traverse the Judean highland, cut and seamed with deep ravines, will appreciate the meaning of *guideth in right paths.* For lack of it I have spent a day going a few miles, now on the edge of a precipice, making a great detour to find a way down, now at the bottom, almost hopelessly searching back and forth for a path, usually a sheep track, up the opposite cliffs. *For His name's sake* breaks the figure to remind the hearer of that of which it is the figure. These deep ravines are fearsome, and often of ill repute, as such modern names as *Robbers' wadi* testify to this day; but the sheep seem always to have complete confidence in their shepherds, and follow them unfalteringly. *Vale of deep shadow* was early interpreted, by a grammatically impossible vocalization of the Hebrew consonants, *valley of the shadow of death,* and was so rendered in the earliest translations. Bunyan in his *Pilgrim's Progress* made this meaning specially precious to English-speaking peoples. The shepherds are regularly armed with a *club* thrust into their belts, which in Mesopotamia consists of a straight stick tipped with a heavy ball of bitumen, hard as rock, a really formidable weapon at close range. They commonly carry also a long rod or staff in their hands. These are to enable them both to protect and support themselves and their sheep in need. 5-6. These verses are in an entirely different metre, of the same nature as that of the second part of Ps. 19, pentameter lines, so divided as to consist of a longer part of three, followed by a shorter of two beats. This pictures the condition of the Temple personnel, safe in their inviolable stronghold, fed abundantly with the sacrificial feasts and libations, in the very presence of their impotent foes God's guests, their heads anointed with oil by so generous a host (Cf. Am. 6[6],

Lk. 7 [46], also Ps. 133 [2]). While others are pursued by foes, their only pursuers are the goodness and mercy of God; and while the lives of others are cut off in their youth by violence, they, in the safe protection of Yahaweh's house, attain to a ripe *old age.*

The whole constitutes a Temple hymn, singing the joy and the blessedness of service in the Temple, similar in so far to Ps. 5, and presumably a liturgy for some similar use. It is tempting to suppose that the *Shepherd Song* was originally a song by itself, a real shepherd's song, turned into a Temple liturgy by the prefix of the caption, and the insertion of the words for His name's sake, which break the continuity of thought between the two stanzas of that song; and then by the addition of the beautiful hymn on the Temple life in an entirely different metre. (We have in fact, as pointed out in the Introduction, liturgies for shepherds in the Babylonian psalm lists.) We should in that case have a liturgy similar in composition to Ps. 19; but in this case the added pentameter hymn is itself early, even if not so primitive as the original *Shepherd Song.*

As a whole the Psalm is one of the most beautiful and best loved in the entire Psalter. It was St. Augustine's Hymn of Martyrs, and it has been the inspiration of countless hymns and poems.

XXIV

A Psalm of David.

THE earth *is* the LORD'S, and the fulness thereof; the world, and they that dwell therein.

2 For he hath founded it upon the seas, and established it upon the floods.

3 Who shall ascend into the hill of the LORD? or who shall stand in his holy place?

4 He that hath clean hands, and a pure heart; who hath not lifted up his soul unto vanity, nor sworn deceitfully.

5 He shall receive the blessing from the LORD, and righteousness from the God of his salvation.

1. To the LORD belongs the earth and its fulness,
   The world, and they that dwell therein;
2. For on seas He founded it,
   And on rivers He made it firm.

3. Who may go upon the hill of the LORD?
   And who may stand in the place of His holiness?

4. The clean of hands and pure of heart,
   That hath not taken His name in vain,
   And hath not sworn to deceit;
5. He taketh a blessing from the LORD,
   And righteousness from the God of his salvation.

6 This *is* the generation of them that seek him, that seek thy face, O Jacob. Selah.

7 Lift up your heads, O ye gates; and be ye lifted up, ye everlasting doors; and the King of glory shall come in.

8 Who *is* this King of glory? The LORD strong and mighty, the LORD mighty in battle.

9 Lift up your heads, O ye gates; even lift *them* up, ye everlasting doors; and the King of glory shall come in.

10 Who is this King of glory? The LORD of hosts, he *is* the King of glory. Selah.

6. This is the ilk of His seekers,
Who behold the face of the God of Jacob. Selah.

7. (*First Summons*). Lift up your heads, ye gates,
And be ye lift up, ye ancient doors,
That the King of glory may come in.

8. (*Question*). Who then is the King of glory?
(*Answer*). The LORD strong and mighty;
The LORD, mighty in battle.

9. (*Second summons*). Lift up your heads, ye gates,
And be ye lift up, ye ancient doors,
That the King of glory may come in.

10. (*Question*). Who then, is the King of glory?
(*Answer*). The LORD of Hosts; He is the King of glory. Selah.

Ark Song

1. The same conception of a claim to universal dominion of Yahaweh which we find in Ps. 8, and in the early story of creation (Gen. 2). 2. The same cosmogony as in Ps. 18: the marvel of the solid earth resting firmly, by God's miraculous power, on an ocean of water, as proved by the streams and fountains and lakes and seas that come up from beneath; a common motive, also in Babylonian poetry. This ascription of praise to Yahaweh as maker and master of the world was sung, I fancy, by the priests and Levites bearing the Ark as they approached Zion. 3. Then at the foot of the hill was sung the question as to the requirements for ascent to the *hill of the* LORD, and residence in the place of *His holiness,* the familiar use of Holy of the Jerusalem Temple. 4, 5. These requirements are the same as in Ps. 15, but differently worded, with a similar emphasis on truthfulness. Apparently the same phraseology is used as in the third Commandment (Ex. 20), slightly obscured by the corruption of His name to *his soul* in the transmitted text. *Vanity* means the lie. He has not taken the

name of Yahaweh to the lie, as explained also by the parallel line. The essence of the religion of Yahaweh on the ethical side was truth, on the ritual cleanness or holiness. There is a similar emphasis on these two essentials in the Persian Gathas, and abhorrence of the lie is, if possible, more forcibly expressed there than in the Hebrew Psalms. It is the possessors of these virtues in whose favor Yahaweh gives decision (*righteousness*), intervening to give them victory (*salvation*), and over whom shall be pronounced the *blessing* after sacrifice accepted (Num. $6^{24\text{-}27}$), an implication that they who are returning victorious from the battle by the help of Yahaweh possess the qualities required. They are the sort (*ilk*) of men who, as seekers after Him, or inquirers of His oracles, shall see the face (following the Greek text) of the God of Jacob, one of the ancient names already noted. The *selah* at this point seems to indicate that when the victorious procession reached the top of the hill it halted, while sacrifice was offered, accompanied by an outburst of trumpet blasts, music, shouting, singing and probably dancing (cf. 2 Sam. $6^{13\text{-}16}$), and the stage was being set, as it were, for the next act. 7. Before the entrance of the outer court the bearers of the Ark cry their summons for admission of the glorious or triumphant King, and, 8, to the question who is this triumphant king, respond that it is Yahaweh, the mighty hero, Yahaweh, the hero of the battle. 9. So the procession enters and passes through the outer court to repeat the same summons and hear the same question at the gate of the shrine. 10. Then, as the inner gates are opened, and the Ark is returned to its place in the shrine, they shout the peculiar title of their God, and proclaim Him as their glorious king. This peculiar title, Yahaweh Zabaoth, which dates certainly from Davidic times, but for which we have no earlier evidence, is explained in 1 Sam. 17^{45} as meaning God of the *Battle array of Israel;* but from very ancient times certainly it involved also the idea of headship over corresponding spiritual powers, the hosts of heaven, angels, etc., by and through whom Yahaweh won His victories and wrought His will on earth (Cf. 1K. 22^{19}, 2K. 6^{17}). The *selah* at the close of this stanza indicates the sacrifices, the shouts, the songs and the merry making which were to take place at this point, presumably much as when the Ark was first installed in Jerusalem (2 Sam. $6^{17\text{-}19}$). Clearly this was a liturgy for the return of the Ark to its shrine. According to the ancient story the Ark, a box containing two tablets of stone, on

which were inscribed the ten commandments, was the imageless similitude of the God of Israel, which the Israelites brought with them when they entered the Holy Land, which accompanied them in their marchings and their battles. Enshrined at Shiloh, among the tribes of Joseph, it remained their ultimate palladium in battle until captured by the Philistines (1 Sam. 4). After his victories over the Philistines David reclaimed it and made it the central object of worship in Jerusalem (2 Sam. 6), and apparently, as before, a palladium in battle (2 Sam. 11 [11]. The last notice of such use which we find is at the flight of David before Absalom (2 Sam. 15 [24]). When Solomon built his temple he housed the Ark in the most holy place (1 K. 8 [1ff]), as the central treasure and object of reverence; and there it remained until the time of the Reformation, under King Josiah, as we learn from Dt. 31 [26], 2 K. 22 [8], 2 Chr. 35 [5], and Jer. 3 [16, 17]. From the two latter passages it would appear that during this period it was brought out on certain occasions, and carried about by the Levites (*a burden on the shoulder*) for ceremonial exhibition to the people. Against this Jeremiah and the reformers, who are attempting to abolish everything savoring of image worship, protest, and the Ark procession was at that time abolished. But during the period from Solomon to Josiah there was an Ark procession, presumably annual at the feast of the Passover (2 Ch. 35 [3]), at which the Ark was taken out of the Holy of Holies, and then restored with pomp and ceremony as at the outset, in general plan like the Marduk procession at Babylon, also at the spring solstice, the great procession of the sacred boat at Egyptian Thebes, or the procession at Paprem in lower Egypt which Herodotus describes (B 63), and other similar processions of ancient palladiums in other religions. This Psalm, perhaps originally composed for the return of the Ark from war, was the liturgy of that procession. What the ritual of the festival was we learn in substance from 2 Sam. 6 [17-19].

In the latter days of the second Temple, as we learn from the heading, in the Greek translation, and in the Herodian Temple, as we learn from the Talmud, this was the special Psalm for the first day, at morning sacrifice in the Temple, and in the Synagogue, presumably because of the first verse in its relation to creation. In the Christian Church for obvious reasons it became the Psalm for Ascension.

XXV

A Psalm of David

UNTO thee, O LORD, do I lift up my soul.

2 O my God, I trust in thee: let me not be ashamed, let not mine enemies triumph over me.

3 Yea, let none that wait on thee be ashamed: let them be ashamed which transgress without cause.

4 Show me thy ways, O LORD; teach me thy paths.

5 Lead me in thy truth, and teach me: for thou *art* the God of my salvation; on thee do I wait all the day.

6 Remember, O LORD, thy tender mercies and loving kindness; for they *have been* ever of old

7 Remember not the sins of my youth; nor my transgressions: according to thy mercy remember thou me for thy goodness' sake, O LORD.

8 Good and upright *is* the LORD; therefore will he teach sinners in the way.

9 The meek will he guide in judgment: and the meek will he teach his way.

10 All the paths of the LORD *are* mercy and truth unto such as keep his covenant and his testimonies.

11 For thy name's sake, O LORD, pardon mine iniquity; for it *is* great.

12 What man *is* he that feareth the LORD? him shall he teach in the way *that* he shall choose.

13 His soul shall dwell at ease; and his seed shall inherit the earth.

14 The secret of the LORD *is* with them that fear him; and he will shew them his covenant.

1. Aleph.—To Thee, O LORD, my GOD, I lift up my soul.

2. Beth.—In Thee have I trusted,
   let me not be shamed,
   Let not mine enemies exult.
3. Gimel—Yea, let none that wait
   on Thee be shamed;
   Let them be shamed that
   causeless betray.

4. Daleth.—Thy ways, O LORD,
   cause me to know,
   Thy paths teach me.
5. He.—Lead me in Thy truth
   and teach me,
   For Thou art the GOD of my
   salvation,
   On Thee have I waited daily.
6. Zayin.—Recall Thy love, LORD,
   and Thy mercy,
   For from old time are they.
7. Heth.—The sins and follies of
   my youth recall not,
   For Thy bounty's sake, O LORD.

8. Teth.—Bounteous and just is
   the LORD,
   Therefore He learneth sinners
   in the way.
9. Yodh.—He leadeth the needy
   in judgment,
   And teacheth the needy His
   way.
10. Kaf.—All the paths of the
    LORD are mercy and truth,
    To the keepers of His covenant
    and His testimony.
11. Lamedh.—For Thy name's
    sake, LORD, Thou heardest
    me,
    And has pardoned my guilt,
    for it was great.

12. Mim.—Who, then, is he that
    feareth the LORD?
    He learneth him in the way He
    chooseth.
13. Nun.—He dwelleth in abundance,
    And his seed inherit the land.
14. Samekh.—The council of the
    LORD is of them that fear Him,
    And His covenant giveth them
    knowledge.

15 Mine eyes *are* ever toward the LORD; for he shall pluck my feet out of the net.

16 Turn thee unto me, and have mercy upon me; for I *am* desolate and afflicted.

17 The troubles of my heart are enlarged: *O* bring thou me out of my distresses.

18 Look upon mine affliction and my pain; and forgive all my sins.

19 Consider mine enemies; for they are many; and they hate me with cruel hatred.

20 O keep my soul, and deliver me; let me not be ashamed; for I put my trust in thee.

21 Let integrity and uprightness preserve me; for I wait on thee.

22 Redeem Israel, O God, out of all his troubles.

15. Ayin.—Mine eyes are always toward the LORD,
For He draweth my feet from the snare.

16. Pe.—Turn unto me and have mercy upon me,
For I am alone and in need.

17. Zadhe.—Make broad the straits of my heart,
And lead me out of my narrows.

18. Qof.—Look on my need and my pain,
And forgive all my sins.

19. Resh.—Consider my foes, how many they be,
Who with cruel hatred have hated me.

20. Shin.—Preserve me and deliver me;
Let me not be shamed, for I have sought refuge in Thee.

21. Tau.—Blameless and upright they keep me,
Because I have waited on Thee.

22. Redeem Israel, O GOD, from all his straits.

Alphabetic Acrostic

In this Psalm, as in the similar Ps. 34, the fifth letter, a demi-vowel, *wau,* is omitted, leaving only 21 letters to the alphabet.

1. After a very common fashion, already several times noted, this Psalm starts with a half verse, which constitutes the caption of the Psalm. It is a *lifting up of my soul,* i. e., of *myself,* a supplication, and used, as the concluding verse of the Psalm shows, as a litany on some regular day of atonement or fasting for the sins of the people, Israel, who is therefore the *I* of the Psalm. At the beginning of the second verse we have in the text *my God,* which mars both acrostic and meter. Apparently this belongs after Yahaweh in v. 1, giving us the same combination of Yahaweh and Elohim which we have in the Decalogue and in the book of Deuteronomy. 2-3. While there are no proper strophes there are paragraphs of two verses each at commencement and close and of four verses each between, marked off by sense and subject, as also in part by catchwords. *Shame* is the catchword of the first

paragraph, which, in its subject, trust of the singer and petition for overthrow of foes, is a typical Psalm opening. 4-7. The catchwords of the first half of the second paragraph are *way* (the word *lead,* with which 5 commences, is the verbal form of *way,* with which 4 commences) and *teach;* of the last, *recall.* This paragraph differs from all the rest in that the 5th and 7th verses, corresponding to each other at the close of its two halves, have each an added line. The first half deals with the study of God's law, the second with their ancient history, and His mercies, recorded therein, suggesting the existence of such writings as the Yahawistic and Elohistic narratives with their included laws, possibly also of a primitive Deuteronomy, but not of the Priest Code. *Bounty,* literally *goodness,* which in the older language meant goodness in material gifts, grain and wine and oil. 8-11. The catch words of the first half are *way* (*lead* is the same root) and *needy;* in the second half the catchword is allowed to fade out. It is by learning Yahaweh's way that Israel, sinful in his youth, becomes the *needy,* the technical term used in the Psalms for the accepted worshippers; and it is to these keepers of the covenant that Yahaweh grants pardon. 12-15. It is Israel, as fearer of Yahaweh, who has learned His way, who dwells in abundance in the land, and his seed after him, in the council of Yahaweh, because of his knowledge of His covenant; and because of this relation Yahaweh delivers him from all snares. 16-19. This paragraph, returning toward the motif of paragraph 1 (vv. 2, 3), is a petition for deliverance from sins and foes. In the *Qof* verse by some copyist's slip the resh word of the following has been substituted; but the sense is plain 20, 21. At the close of the litany we return to a two-verse paragraph, as at the beginning, with a repetition of the catchword and the thought of the first part of that paragraph; to which is added the usual assurance of answer, he is kept blameless and upright by trust in Yahaweh. 22. Then the summing up or benedictional verse, in a single line, to correspond with the caption, and outside of the acrostic.

Hampered by its mechanical framework this Psalm does not appeal by its beauty or its vigor, but that very framework must have served a valuable mnemonic purpose in the use for which it was intended, as a litany for a fast day gathering, to ask forgiveness of sins and to be reminded of God's law and the lessons of the fathers.

XXVI

A Psalm of David.

JUDGE me, O LORD; for I have walked in mine integrity; I have trusted also in the LORD; *therefore* I shall not slide.

2 Examine me, O LORD, and prove me; try my reins and my heart.

3 For thy loving kindness *is* before mine eyes: and I have walked in thy truth.

4 I have not sat with vain persons, neither will I go in with dissemblers.

5. I have hated the congregation of evil doers; and will not sit with the wicked.

6 I will wash mine hands in innocency; so will I compass thine altar, O LORD:

7 That I may publish with the voice of thanksgiving, and tell of all thy wondrous works.

8 LORD, I have loved the habitation of thy house, and the place where thine honour dwelleth.

9 Gather not my soul with sinners, nor my life with bloody men:

10 In whose hands *is* mischief, and their right hand is full of bribes.

11 But as for me, I will walk in mine integrity: redeem me, and be merciful unto me.

12 My foot standeth in an even place: in the congregations will I bless the LORD.

1. Give judgment for me, LORD.

   Because I have walked blamelessly,
   And trusted in the LORD,
   I am not shaken.

2. The LORD hath proved and tested me,
   Tried out my reins and my heart.
3. For Thy love is before mine eyes,
   And I have walked in Thy truth.
4. With liars I have not consorted,
   And to dissemblers I go not in.
5. I have hated the congregation of the wicked,
   And with the godless I consort not.

6. I wash mine hands in innocency,
   And encompass Thine altar, LORD,
7. To utter the voice of thanksgiving,
   And tell of all Thy wonders.
8. LORD, I have loved the habitation of Thy house,
   The place where Thine honor dwelleth.

9. Gather me not in with the sinners,
   Nor reckon me with the men of blood;
10. In whose hand is intrigue,
    Whose right hand is full of bribes.
11. But I—walk blamelessly;
    Redeem me and pity me.

12. My foot hath stood on the square;
    In the congregations I bless the LORD.

Blameless Faith

This might be used as one of the hymns in connection with any ordinary sacrifice. It is a confession of blamelessness and

faith in Yahaweh, such as the offerer of first fruits was instructed to make in connection with his offering (Dt. 26). and such as was presumably made on many other similar occasions by or for the offerers (cf. Ps. 15, 24, and Is. 33 [14-16]).

1. Because of his blamelessness and faith he is confident that Yahaweh is on his side, and therefore he cannot fall. 2, 3. *Love* (mercy, grace or loving kindness), and *truth,* are the essential attributes of God, as in Jn. 1. 4, 5. The ethical side of his blamelessness or integrity is hatred of the lie, which sets him apart from the worshippers of other gods. 6-8. The ritual side is observance of the rule of cleansing, right worship, and love of the Temple. *Encompass thine altar* shows the same custom of going about the altar in connection with the sacrifice, and singing Psalms, which is described as the practice in the Herodian Temple. The description of the nature of the Psalms sung on such occasions is interesting, they were both *todhah,* or praise rituals, and songs of Yahaweh's great deeds. *Habitation of Thy House* is the Holy of Holies. *Thine honor* is a synonym for Yahaweh; *ramman,* might, is similarly used in Assyrian. 9-11. Because of his *blamelessness* the pious Israel is entitled to a different lot from the bloodthirsty and false heathen, namely to redemption in God's pity. Compare with these verses Yasna XLII of the Persian Gathas: "To the wicked in truth a strong tormentor and avenger, but to the righteous a mighty help and joy." 12. Then the closing call of conscious righteousness, and blessing to Yahaweh.

XXVII

A Psalm of David.

THE LORD *is* my light and my salvation; whom shall I fear? the LORD *is* the strength of my life; of whom shall I be afraid?

2 When the wicked, *even* mine enemies and my foes, came upon me to eat up my flesh, they stumbled and fell.

3 Though a host should encamp against me, my heart shall not fear: though war should rise against me, in this *will* I *be* confident.

1. The LORD, my light and my salvation! Whom have I to fear?
   The LORD, the fortress of my life! Whom have I to dread?

2. When the wicked pressed upon me to eat me up,
   My foemen and mine enemies, they stumbled and fell.
3. Though there camp an host against me, my heart feareth not.
   Though there rise up war against me, I still will trust.

4 One *thing* have I desired of the LORD, that will I seek after; that I may dwell in the house of the LORD all the days of my life, to behold the beauty of the LORD, and to inquire in his temple.

5 For in the time of trouble he shall hide me in his pavilion: in the secret of his tabernacle shall he hide me; he shall set me up upon a rock.

6 And now shall mine head be lifted up above mine enemies round about me: therefore will I offer in his tabernacle sacrifices of joy; I will sing, yea, I will sing praises unto the LORD.

7 Hear, O LORD, *when* I cry with my voice: have mercy also upon me, and answer me.

8 *When thou saidst,* Seek ye my face; my heart said unto thee, Thy face, O LORD, will I seek.

9 Hide not thy face *far* from me; put not thy servant away in anger; thou hast been my help; leave me not, neither forsake me, O God of my salvation.

10 When my father and my mother forsake me, then the LORD will take me up.

11 Teach me thy way, O LORD, and lead me in a plain path, because of mine enemies.

12 Deliver me not over unto the will of mine enemies: for false witnesses are risen up against me, and such as breathe out cruelty.

13 *I had fainted,* unless I had believed to see the goodness of the LORD in the land of the living.

14 Wait on the LORD: be of good courage, and he shall strengthen thine heart: wait, I say, on the LORD.

4. One thing I have asked of the LORD, this I entreat:
To dwell in the house of the LORD all the days of my life,
To gaze upon the beauty of the LORD, and inquire in His Temple.

5. For He hideth me in His covert in the days of trouble,
In His secret tent He concealeth me, He setteth me on a rock.

6 And now mine head is lifted above mine enemies around me,
And I would offer in His tent offerings with a shout,
I would sing and make music to the LORD.

7. Hear, LORD, my voice;
I call, pity Thou and answer me.

8. To Thee said my heart: Seek ye My face;
Thy face, LORD, I seek.

9 Hide not Thou Thy face from me.
In anger put not Thy servant away.
My help hast Thou been;
Cast me not off nor forsake me,
Oh GOD of my salvation.

10. For my father and my mother forsook me,
And the LORD gathereth me in.

11. Teach me, LORD, Thy way,
And lead me in the path of right.
Because of mine adversaries,

12. Yield me not to the lust of my foes.
For false witnesses are risen against me,
Breathing out violence.

13. I shall surely see the bounty of the LORD,
In the land of the living.

14. Wait on the LORD;
Be strong, and let thine heart be brave;
And wait on the LORD.

Wait on the Lord

This is a liturgy composed of two Psalms of different metre, tone and date. The first of these, vv. 1-6, is much the older of the two. It is a Temple Psalm of the believer finding His protection in Zion against attacking foes, but giving no evidence of special occasion and peculiar straits; rather a sacrificial praise song for general use, with the familiar siege motive for its theme.

1. The first half of this verse is based on the priestly blessing, the first two clauses of which commence with *light* and *salvation* (Num. 6 [25]). The second half is the familiar picture of Yahaweh in Zion, a fortress to protect His people. 2, 3. This stanza pictures the siege. *Eating up* is still a familiar phrase in the Orient for destruction or exploitation of a people invaded or oppressed. 4, 5. This sings the praise of the Temple and the happiness of its safe retreat. *Gaze upon,* the word used of prophetic visions. It represents just such an attitude toward the shrine of Yahaweh as that of Isaiah narrated in Is. 6. *Inquire,* i. e., *seek the oracle.* An important part of the priest's duty was to interpret the oracle of Yahaweh. *Covert* and *secret tent* designate the dark Holy of Holies, which symbolized Yahaweh's abode in heaven behind the darkness of the clouds. The Holy of Holies was elevated on the knob of rock which projects above the Temple enclosure, hence to be sheltered in it was to be set on a *rock.* 6. The sacrificial clause of shouting and singing as the sacrifice is accepted, and favorable answer assured. *Lifted up,* physically as well as metaphorically above his enemies. The old word *tent* is here used to designate the entire Temple.

The second Psalm (vv. 7-14) belongs not to a period of heroic fighting and victories over besiegers, but to one of humiliation, where the enemies are *false witnesses,* and the faithful only wait and hope; i. e., a period after the Exile. It is full of suggestions from and reflections of other Psalms and Scriptures. 7, 8. It commences with a cry of pain, then, like the older Psalm, recurs to the priestly blessing, using a phrase of it (Num. 10 [26]) very familiar from the earliest psalmody on (cf. Ps. 24 [6], 105 [4]), so that it is represented as graven in the heart of the true believer. 9. Now, however, it is not so much a question of seeking Yahaweh's face as of His hiding His face from them, as in such late Psalms as 102 and 143. The fact that this Psalm in both parts is Yahawistic throughout,

unlike most of the earlier Judean Psalms, which use *Elohim* and *El* with *Yahaweh,* makes the closing phrase of this stanza appear to be a citation of 24 [5]. Indeed both 24 and 25 seem to be freely used in this Psalm. 10, 11[a]. Verse 10 seems to show an acquaintance with the post-exilic Isaiah (cf. Is. 49 [15], 63 [16]; cf. also Dt. 32 [10]). 11[b], 12. Verse 11 depends on Ps. 25. These verses contain phrases identical with Ps. 41 [2], 35 [11], and apparently derived from those Psalms. 13. In spite of this state of calamity and humiliation the Messianic hope is maintained, of the restoration of prosperity to Israel by divine intervention. 14. So the Psalm ends with a beautiful verse of hopeful waiting, derived from Ps. 37 [34].

By this addition an old sacrificial Psalm of militant Judah was so incorporated in a new liturgy as to make its cry of ancient victory an inspiration in present distress, and a forecast of future salvation. This throws light on the method of use and the manner of interpretation by which other similar Psalms of the earlier period were later made available.

The famous motto of Oxford University comes from the first verse of this Psalm.

XXVIII

A Psalm of David.

UNTO thee will I cry, O LORD my rock; be not silent to me; lest, *if* thou be silent to me, I become like them that go down into the pit.

2 Hear the voice of my supplications, when I cry unto thee, when I lift up my hands toward thy holy oracle.

3 Draw me not away with the wicked, and with the workers of iniquity, which speak peace to their neighbors, but mischief *is* in their hearts.

4 Give them according to their deeds, and according to the wickedness of their endeavours: give them after the work of their hands; render to them their desert.

1. Unto thee, O LORD, I call.
   My Rock, be not deaf against me,
   Lest, if Thou keep silence from me,
   I be like unto them that go down to the pit.
2. Hear the voice of my plea when I cry unto Thee,
   When I lift up my hands to the sanctuary of Thy holiness.
3. Drag me not off with the godless and doers of evil,
   Who speak peace and good will with ill will in their heart.
4. Give to them according to their deeds, and according to the ill of their endeavors;
   According to the doing of their hands give unto them, render their desert to them.

5 Because they regard not the works of the LORD, nor the operation of his hands, he shall destroy them, and not build them up.

6 Blessed *be* the LORD, because he hath heard the voice of my supplications.

7 The LORD *is* my strength and my shield; my heart trusted in him, and I am helped: therefore my heart greatly rejoiceth; and with my song will I praise him.

8 The LORD *is* their strength, and he *is* the saving strength of his anointed.

9 Save thy people, and bless thine inheritance: feed them also, and lift them up for ever.

5. Since they have no regard for the deeds of the LORD, and the works of His hands,
He teareth them down, and buildeth them not.

6. Blessed be the LORD, for He hath heard the voice of my plea.

7. The LORD, my strength and my shield!
In Him I have trusted and am holpen, and my heart exulteth,
And with songs I praise Him.

8. The LORD, the strength of His people!
And the stronghold of the victories of His Anointed is He.

9. Save Thy people, and bless Thine inheritance,
And shepherd them, and lift them up forever.

Unto Thee, O Lord

Unto Thee, O Lord, I call, is the caption of this Psalm. It is a hymn to be used in connection with the ordinary sacrifices. It is early; its words, phrases and thoughts are the same as those we have been meeting. The metre is elaborate and irregular, but effective, depending for its effect, however, more upon a rhyming assonance than upon parallelism. It is a prayer, accompanying sacrifice, to Yahaweh, the Rock, in His sanctuary, for the punishment of godless heathen foes, and victory for the anointed king and the people of the Lord. There is no sense of imminent peril, and the singers are confident in the good will of Yahaweh.

1, 2. The appeal. *Pit,* cf. 7^{18}. *Debir,* Sanctuary, literally the *place behind,* where the treasures were kept. Cf. 1 K. 5^{6-31}. 3-5. Prayer for the overthrow of the heathen foes, closing with the assurance of their punishment and the statement of its cause. *Drag me not off,* the figure of carrying off captives in war, 8, 26^{9}. *Speak peace,* cf. 5^{9}, 12^{2}. Is. 5^{12} uses language almost identical with 5^{a}, and the thought of 5^{b} was a favorite with Jeremiah (cf. 24^{6}, 42^{10}, 45^{4}). Both of these men were of those who loved "the habitation of Thy House," and both must often have taken part in this and similar liturgies. 6, 7. Indicate the offering

and acceptance of the sacrifice. This and the following stanza contain several of the honorific names of Yahaweh, after the manner and for the purpose set forth in the Introduction. *My shield,* cf. 3 [3]. 8, 9. A doxological closing stanza. The people and the anointed ruler are joined together. *Save Thy people,* etc. (9), a common phrase from an early period onward, cf. Dt. 9 [29], 1 K. 8 [51]. *Shepherd them,* etc., cf. Ps. 23, also Is. 40 [11], 46 [3], 63 [9], where we have the same beautiful picture of lifting up and carrying the lambs.

XXIX

A Psalm of David.

GIVE unto the LORD, O ye mighty, give unto the LORD glory and strength.

2 Give unto the LORD the glory due unto his name; worship the LORD in the beauty of holiness.

3 The voice of the LORD *is* upon the waters: the God of glory thundereth: the LORD *is* upon many waters.

4 The voice of the LORD *is* powerful; the voice of the LORD *is* full of majesty.

5 The voice of the LORD breaketh the cedars; yea, the LORD breaketh the cedars of Lebanon.

6 He maketh them also to skip like a calf; Lebanon and Sirion like a young unicorn.

7 The voice of the LORD divideth the flames of fire.

8 The voice of the LORD shaketh the wilderness; the LORD shaketh the wilderness of Kadesh.

9 The voice of the LORD maketh the hinds to calve, and discovereth the forests: and in his temple doth every one speak of *his* glory.

10 The LORD sitteth upon the flood; yea, the LORD sitteth King for ever.

11 The LORD will give strength unto his people; the LORD will bless his people with peace.

1. Ascribe to the LORD, sons of the gods,
   Ascribe to the LORD glory and strength.
2. Ascribe to the LORD the glory of His name,
   Worship the LORD in apparel of holiness.

3. The voice of the LORD on the waters!
   The LORD on great waters.
4. The voice of the LORD with might!
   The voice of the LORD with splendor!

5. The voice of the LORD breaking cedars!
   The LORD hath broken the cedars of Lebanon:
6. He maketh Lebanon skip like a bull,
   And Sirion like a wild ox.

7. The voice of the LORD cleaving flames of fire;
   The voice of the LORD whirleth the desert,
8. The LORD whirleth the desert of Kadesh.
   The voice of the LORD maketh hinds travail,

9. The while He strippeth the forests,
   In His Temple all cry, Glory!

10. The LORD sat at the Flood;
11. The LORD give His people strength!
    The LORD bless His people with peace!

The Song of Seven Thunders

1, 2. Ascription of praise to Yahaweh in His heavenly heights by all the race of the gods, whose Lord He is. *Clothed* in the *apparel of holiness,* just as all who serve in His earthly Temple must wear a special raiment, holy from contact with that which does not belong to Him. This was an almost universal ancient use (cf. for instance, 2K, 10[22]), and prevails still at such places as Mecca. 3, 4. *Voice of Yahaweh* was the Hebrew name for thunder. It is repeated intentionally seven times in this Psalm, a Hebrew mystic or sacred number. The first thunder peal is far away, the voice of Yahaweh in His heavenly palace, above the mighty waters that are above the firmament. *"The God of glory thundered"* is an explanatory gloss, and not part of the original poem. Then two succeeding verses, commencing *the voice of Yahaweh,* to indicate the change from the distant to the present storm, with its repeated peals, revealing the might and splendor of Yahaweh's presence. 4, 5. The storm as it breaks on the forested mountains of the north, the thunder and the crashing of the cedars, the mighty cedars of Lebanon, and even the huge masses of the Lebanon and Hermon (which the Sidonians called Sirion, Dt. 3[9]) seemed in motion, skipping, the one like the herds that grazed its pastures, the other like the wild oxen that roamed on its rugged sides. The psalmist has in one stroke vividly pictured the difference between the two mountains as one sees them even today. This is the picture of destruction and terror of the storm in the lands to the north of the Holy Land. 7, 8, 9[a]. The next stanza has three thunder claps to match the three of the first stanza, the central stanza having but one, and the order is exactly reversed; in the first one peal, then an intervening line, and then two thunder peals together; here, two together, an intervening line, and then one. It pictures the storm in the very different, treeless and desert region south of the Holy Land. Yahaweh's voice, like a mighty blow, cleaving out lightnings, as sparks are cleaved out when the bare rock is smitten; perhaps a reminiscence of Sinai. Then the *whirling* of the whole desert with the fury of the wind, the awful sand storm, and, playing upon the same word, the *whirling* in the anguish of travail of the frightened gazelle does. 9[b]. In contrast with the devastation and destruction wrought by Yahaweh's storm

in the alien lands, the peace in Zion, where Yahaweh is a God of loving kindness. While without forests are stripped in His fury, within pious Israel peacefully sings of His glory. 10, 11. The closing ascription of praise to Yahaweh, *who sat at the Flood,* i. e., has shown His miraculous power from time immemorial, and shall reign for ages to come; the prayer for victorious strength, and for the benediction of peace (Num. 6^{26}), with which the liturgies of the sacrifice closed.

It will be observed that the name Yahaweh is used repeatedly and exclusively in this Psalm. It belongs to the henotheistic period, where Yahaweh was the God of Israel, but the other gods existed. Cf. the use of the first stanza by a Psalmist of the monotheistic, post-exilic period (96^{7-9}), and the substitution of *kindreds of the peoples* for *sons of the gods.* Still later *sons of the gods* ceased to be offensive because no longer taken literally. It is a Psalm of the class described by another Psalmist as the narration of God's *wondrous works,* in contrast with the *todhah* psalms.

From the heading of the Greek translation it would appear that before 200 B. C. this was the special Psalm for the added eighth day of the Feast of Tabernacles. Later it was assigned to Pentecost.

XXX

A Psalm and Song *at* the delication of the house of David.

I WILL extol thee, O LORD; for thou hast lifted me up, and hast not made my foes to rejoice over me.

2 O LORD my God, I cried unto thee, and thou hast healed me.

3 O LORD, thou hast brought up my soul from the grave; thou hast kept me alive, that I should not go down to the pit.

4 Sing unto the LORD, O ye saints of his, and give thanks at the remembrance of his holiness.

5 For his anger *endureth but* a moment; in his favor *is* life: weeping may endure for a night, but joy *cometh* in the morning.

1. I extol Thee, LORD, for Thou hast drawn me up,
   Neither hast Thou made mine enemies be glad.
2. O LORD my GOD, unto Thee I cried, and Thou didst heal me.
3. O LORD, Thou hast brought me up out of hell,
   Hast quickened me from them that go down to the pit.
4. Make music to the LORD, ye His saints,
   And give thanks at the remembrance of His holiness.
5. For, A moment in His wrath,
   A lifetime in His favor;
   At even weeping cometh in to lodge,
   But in the morning a shout of joy.

6 And in my prosperity I said,
I shall never be moved.

7 LORD, by thy favour thou hast
made my mountain to stand
strong: thou didst hide thy face,
and I was troubled.

8 I cried to thee, O LORD; and
unto the LORD I made supplica-
tion.

9 What profit *is there* in my
blood, when I go down to the
pit? Shall the dust praise thee?
shall it declare thy truth?

10 Hear, O LORD, and have mercy
upon me: LORD, be thou my helper.

11 Thou hast turned for me
my mourning into dancing: thou
hast put off my sackcloth, and
girded me with gladness;

12 To the end that *my* glory
may sing praise to thee, and not
be silent. O LORD my God, I will
give thanks unto thee for ever.

6. And I—in my success I said:
I shall be unmoved for ever;
7. Thou, LORD, of Thy goodness
hast made my hill so
strong.

Thou hiddest Thy face; I was
confounded.
8. Unto Thee, LORD, I cry,
And unto my GOD I entreat:

9. What profit in my blood? in
my descent to the abyss?
Shall dust praise Thee? shall
it declare Thy truth?
10. Hear, LORD, and pity me!
LORD, be Thou my help!

11. Thou hast turned my mourn-
ing into dancing;
Thou hast put off my sack-
cloth, and girded me with
gladness;
12. That I may sing to Thee and
never cease.
O LORD, my God, for ever do
I praise Thee.

Psalm of Dedication

1-3. Praise to the LORD for deliverance of Israel from death; He has *drawn up* His people from *Sheol* (*hell,* in the old meaning of that word in English, as in the Apostles' Creed), has made Israel live when he was dead. The same language and conceptions which we find in Ps. 6^{2}, 13^{4}, 16^{10}, 25^{2}, 28^{1}, Is. 38, the psalmist evidently moving in the same Temple environment. Yahaweh and Elohim are combined, as in the Decalogue and Deuteronomy. 4-5. The praise song. The believers (*saints,* of New Testament use, as in Pauline epistles), His people, are summoned to *make music,* the technical phrase for Psalms with instrumental accompaniment (the same word also in v. 12), and sing *todhahs, thank* or praise songs, at His sacrifices, the *remembrance of His holiness.* The last line of the stanza suggests the morning sacrifice with its great cry of joy. A post-exilic Psalmist cites v. 4 (97^{12}) with an interesting change of *saints* to *righteous,* and *remembrance of His holiness* to *His holy name.* The beautiful picture of the shortness of His wrath and the length of His favor, contained in v. 5, is utilized in two post-exilic passages, Is. 26^{20},

54[7, 8]. 6, 7[a]. The prosperity, followed by adversity, because of the hiding of God's face, as in Dt. 31[19], and in the great song of Moses, Dt. 32. It is the inception of that conception of the life history of Israel which found its development in the editing of the stories of the Judges into our book of Judges during the Exile, and of the similar treatment of the later history in our books of Kings. It represents, however, an earlier stage of that development; the emphasis is on Yahaweh's action, the hiding of Yahaweh's face, not on the sins of Israel. *Unmoved forever* (6), cf. Ps. 10[6]. There is here (7) the same picture of the physical strength of the mountain fortress of Zion, and its meaning to Judah, which has been noted in connection with earlier Psalms. 7[b], 8. The petition to help. *Entreat,* the same verb in another mood which appears as pity in v. 10; actively, to show pity, passively, to entreat pity. 9-10. Further developed than in Ps. 6[5], and Is. 38[18, 19] along the line of God's advantage, that if Israel is destroyed there will be none to offer Him sacrifices, and sing the praise songs in which He rejoices. In v. 10 the second Yahaweh of the Hebrew text has been corrected to *My God,* after the Greek, and according to v. 2. 11, 12. The final praise verse for acceptance of the sacrifice and answer of the petition. Here again *dancing* is a part of the sacrificial festivity, as in Ex. 15[20], 2 Sam. 6[14]. These verses lie behind the beautiful picture of Jer. 30, 31 (cf. especially 31[4, 13]. In v. 12 *my glory* is used, like *my heart,* and *my life,* as an emphatic I *myself* (cf. Ps. 16[9], and also the similar use of *glory* as a synonym for *Yahaweh,* as *My glory.*) This was a *todhah Psalm,* to use again the Psalmist's classification, as over against the category of Psalms telling of God's mighty deeds. It was used, according to the heading, for the dedication of the Temple, i. e., apparently the annual celebration of the dedication, a class of festivals practically universal in connection with shrines or temples in all religions. The erection of Solomon's temple instituted an era to date from (cf. 2 K. 6), and the account of the dedication contained in 2 K. 8 presumably reflects to some degree the later celebrations of that dedication, just as the story of David's bringing up of the Ark to Jerusalem (2 Sam. 6) reflects the ritual of the later bringings in of the Ark after battle (cf. Ps. 24). In the ritual of which Psalm 30 was a liturgy there is a double moment of sacrifice (vv. 4 and 11); as in the Ark ritual (cf. 2 Sam. 5 and Ps. 24). Evidently,

from the later use of it, this Psalm was well known and possessed a peculiar significance, as would be expected in the case of a Psalm regularly used for so important a feast as the celebration of the Dedication of the Temple. Apparently originally that festival was connected with Tabernacles, but after 165 B. C., when Judas Maccabeus rededicated the Temple, because of the Antiochian pollution, at the winter solstice (1 Mac. 4^{36-59}, 2 Mac. 10^{1-8}), the feast of Dedication was transferred to that season and with it the use of this Psalm, which is still the special Psalm for that festival.

XXXI

To the chief Musician, A Psalm of David.

IN thee, O LORD, do I put my trust; let me never be ashamed: deliver me in thy righteousness.

2 Bow down thine ear to me; deliver me speedily: be thou my strong rock, for a house of defence to save me.

3 For thou *art* my rock and my fortress; therefore for thy name's sake lead me, and guide me.

4 Pull me out of the net that they have laid privily for me: for thou *art* my strength.

5 Into thine hand I commit my spirit: thou hast redeemed me, O LORD God of truth.

6 I have hated them that regard lying vanities: but I trust in the LORD.

7 I will be glad and rejoice in thy mercy: for thou hast considered my trouble; thou hast known my soul in adversities;

8 And hast not shut me up into the hand of the enemy: thou hast set my feet in a large room.

1. In Thee, LORD, have I trusted,
   Let me not be shamed for ever,
   In Thy righteousness deliver me;
2. Incline to me Thine ear,
   Speedily rescue me.
   Be to me a strong rock,
   A house of defence to save me;
3. For my crag and my defence art Thou;
   And for Thy name's sake Thou leadest me and guidest me;
4. Thou savest me from the snare they hid for me,
   For my strength art Thou.
5. Into Thy hand I commend my spirit.
   Thou hast redeemed me, LORD, GOD of truth.
6. I have hated them that serve false gods;
   And I—in the LORD I have trusted.
7. Let me exult and be glad in Thy love,
   Because Thou hast seen my need,
   Thou hast knowledge of my straits,
8. And hast not shut me up in the hand of the foe;
   Thou hast planted my foot in the open.

9 Have mercy upon me, O LORD, for I am in trouble: mine eye is consumed with grief, *yea,* my soul and my belly.

10 For my life is spent with grief, and my years with sighing: my strength faileth because of mine iniquity, and my bones are consumed.

11 I was a reproach among all mine enemies, but especially among my neighbours, and a fear to mine acquaintance: they that did see me without fled from me.

12 I am forgotten as a dead man out of mind: I am like a broken vessel.

13 For I have heard the slander of many: fear *was* on every side: while they took counsel together against me, they devised to take away my life.

14 But I trusted in thee, O LORD: I said, Thou *art* my God.

15 My times *are* in thy hand: deliver me from the hand of mine enemies, and from them that persecute me.

16 Make thy face to shine upon thy servant: save me for thy mercies' sake.

17 Let me not be ashamed, O LORD; for I have called upon thee: let the wicked be ashamed, *and* let them be silent in the grave.

18 Let the lying lips be put to silence; which speak grievous things proudly and contemptuously against the righteous.

19 *Oh* how great *is* thy goodness, which thou hast laid up for them that fear thee; *which* thou hast wrought for them that trust in thee before the sons of men!

9. Pity me, LORD, for I am in straits,
Mine eye is wasted for vexation,
My soul and my body.
10. For my life is consumed by grief,
By my guilt my strength is brought low,
And my years by groaning;
And my bones are wasted;
11. I have become a reproach of all my foes not only,
But to my neighbors exceedingly, and a terror to mine acquaintance;
They that see me without have fled from me.
12. I am forgotten, like a dead man out of mind,
I am become like a cast off tool;
13. For I have heard the defaming of many, terror from all sides,
When they conspired together against me to take away my life.

14. And I—in Thee have I trusted, LORD,
I have said, My GOD art Thou;
15. In Thy hand are my seasons;
Rescue me from the hands of my foes and from my pursuers.
16. Make Thy face kindle on Thy servant;
Save me in Thy love.

17. LORD, let me not be shamed, for I have called Thee;
Let the godless be shamed, be silenced in hell.
18. Be the lying lips made dumb,
That speak against the righteous insolently,
With pride and scorn.

19. How great Thy bounty which Thou hast in store for them that fear Thee,
Hast prepared for them that hope in Thee before the sons of men.

20 Thou shalt hide them in the secret of thy presence from the pride of man: thou shalt keep them secretly in a pavilion from the strife of tongues.

21 Blessed *be* the LORD: for he hath shewed me his marvellous kindness in a strong city.

22 For I said in my haste, I am cut off from before thine eyes: nevertheless thou heardest the voice of my supplications when I cried unto thee.

23 O love the LORD, all ye his saints: *for* the LORD preserveth the faithful, and plentifully rewardeth the proud doer.

24 Be of good courage, and he shall strengthen your heart, all ye that hope in the LORD.

20. Thou hidest them in the secret of Thy presence from wranglings of men,
Thou treasurest them in Thy covert from strife of tongues.

21. Blessed be the LORD, for marvelous His love to me in a strong city.

22. And I—I said in mine alarm,
I am cut off from before Thee.
Natheless Thou heardest the voice of my plea,
In my crying unto Thee.

23. Love the LORD, all ye His saints.
The faithful doth the LORD preserve,
And abundantly rewardeth the doer of insolence.

24. Be strong and let your heart be brave,
All ye who wait upon the LORD.

Into Thy Hand I Commend My Spirit

This is a penitential liturgy, of the regular form, with alternating parts of petition and complaint, ending with assurance of favorable response, to be used in connection with sacrifice for deliverance from calamity due to foreign foes. It uses the same content of words, phrases and ideas with which we have become familiar in previous Psalms, and which constituted the liturgical vocabulary of that time, but in different combinations. It moves in the same early Temple atmosphere, where the Temple was literally the stronghold of the faith against the heathen foes.

1-5. The opening appeal contains in itself the honorific names, as in Ps. 18, but differently worked out. There are also phrases common to Ps. 11, 13 and 23, but used here in original combinations. The first three verses were later made the caption of a new Psalm, 71, which see. 5-8. The confession of faith in Yahaweh, in contrast with the heathen foes, whom he hates. *Spirit* in v. 5 is properly spirit in the material sense, *breath,* i. e., life. He has put his life in the hand of Yahaweh, who has ransomed or redeemed him, a military figure. *Superstitious vanities,* as in

English Bible, means *false gods.* The last two verses of this stanza play upon straitness and confinement as signifying distress and oppression, and hence breadth or openness as the opposite. 9-13. The description of the pitiful state of the suppliant, Judah, or the king of Judah for his people. It is in part cast in the language of every day life, as of a man wasted away with disease, the punishment or *guilt* of his sins, so afflicted that not only do his enemies reproach him, but all shun him and are amazed at him. It closes, however, with a passage (v. 13) which seems to show that this is figurative, and that the real calamity is invasion of enemies. The Psalmist makes use here of a phrase, *terror from all sides,* which, as we learn from Sam. 2^{2}, was at the time of the capture of Jerusalem by Nebuchadrezzar a liturgical *terminus technicus,* used on occasions of *solemn assembly,* as here. It was a favorite phrase with Jeremiah (Cf. Jer. 6^{25}, 20^{10}, 46^{5}, 49^{29}), and in his indignation at being put in the stocks by Pashhur, the priest, he applied it to him as a term of opprobrium (Jer. 20^{3}). The meaning of the phrase is explained by Ez. $32^{23\text{-}30}$. Jeremiah, himself a priest, uses a language strongly affected by his familiarity with the liturgies of the Temple. Strangely, contrary to all experience, modern commentators have shown a tendency to suppose the liturgies to be dependent on Jeremiah, instead of the reverse. We have in this verse a picture of the plotting of the nations to destroy Judah similar to that encountered in other early Psalms. 14-16. The final appeal, preluding or accompanying the sacrifice. *Kindle* (or let *burn* or *lighten*) *on Thy servant Thy face,* like the similar phrase in 4^{6}, seems to indicate the application of the fire. 17-18. Assuming favorable answer from Yahaweh this stanza asks in more or less familiar terms for vengeance on the enemy. Similarly the Persian Gathas (cf. Yasna XLIX) wish "the souls of the reprobates, who speak with evil words and harbor evil consciences," a dwelling in hell, "the lie's abode." 19-20. Then follows the rejoicing in Yahaweh's bounty (*goodness*) toward his people, in contrast to his treatment of the aliens (*sons of men*), with a reference to the divine store houses in which those treasures of bounty are stored (19), as in ancient Babylonian writings, and also reference to the protection of the sanctuary (20), similar to Ps. 27^{5}. 21-22. Ascription of praise and thanksgiving to Yahaweh for His deliverance of His people. Verse 22 gives the impression of having some

definite action or condition behind it. This verse is utilized in the song in the post-exilic book of Jonah (2 [4]). 23-24. The call to continued faith on the part of the people thus delivered.

The first half of v. 5 of this Psalm is reported by St. Luke as used by Jesus on the cross. This has made the Psalm a special favorite with Christians before approaching death, and it is recorded as so used by numerous Christian heroes and martyrs, as by Thos. à Becket when struck down by Tracy, by John Hus and Jerome of Prague, by Thos. More and Thos. Cromwell, by Fisher, Hooper and Ridley, by Egmont, by Luther and Melancthon, by Tasso, Charles V and Christopher Columbus.

XXXII

A Psalm of David, Maschil.

BLESSED *is he whose* transgression *is* forgiven, *whose* sin *is* covered.

2 Blessed *is* the man unto whom the LORD imputeth not iniquity, and in whose spirit *there* is no guile.

3 When I kept silence, my bones waxed old through my roaring all the day long.

4 For day and night thy hand was heavy upon me: my moisture is turned into the drought of summer. Selah.

5 I acknowledged my sin unto thee, and mine iniquity have I not hid. I said, I will confess my transgressions unto the LORD; and thou forgavest the iniquity of my sin. Selah.

6 For this shall every one that is godly pray unto thee in a time when thou mayest be found: surely in the floods of great waters they shall not come nigh unto him.

7 Thou *art* my hiding place; thou shalt preserve me from trouble; thou shalt compass me about with songs of deliverance. Selah.

1. Happy he whose offence is forgiven, his sin atoned.
2. Happy the man to whom the LORD imputeth not guilt,
   In whom there is no guile.

3. Because I kept silence, my bones wasted
   Through my groaning all the day;
4. For heavy Thine hand day and night upon me;
   Inert I became as by summer sirocco.
   Selah.
5. I confess to Thee my sin, and my guilt I hide not;
   I said, I will sacrifice to the LORD for mine offence;
   And Thou hast forgiven the guilt of my sin.
   Selah.

6. Therefore all the godly pray to Thee at the time of acceptance;
   At the flood the great waters do not come nigh him.
7. Thou art my hiding-place, from trouble Thou guardest me,
   God of my song, deliver me from them that surround me. Selah.

8 I will instruct thee and teach
thee in the way which thou shalt
go: I will guide thee with mine
eye.
9 Be ye not as the horse, *or*
as the mule, *which* have no under-
standing: whose mouth must be
held in with bit and bridle, lest
they come near unto thee.
10 Many sorrows *shall be* to the
wicked: but he that trusteth in
the LORD, mercy shall compass
him about.
11 Be glad in the LORD, and re-
joice, ye righteous: and shout
for joy, all *ye that are* upright
in heart.

8. I instruct thee, and teach thee
the way thou shalt go,
I fasten on thee Mine eye.
9. Be not like horse or like
mule, without knowledge,
With bit and with bridle to
tame him,
Till he be brought near Thee.

10. Great plagues befall the god-
less;
Who trusteth the LORD, mercy
surroundeth him.
11. Be glad in the LORD, and
exult, ye righteous,
Shout merrily, all ye upright
of heart.

A Psalm of Atonement

1, 2. The happiness of the pious Judean, who has made atonement for his sins and has been forgiven. *Spirit,* i. e. breath, is here an emphatic synonym for the personal pronoun, like *soul* (self), *heart, glory,* etc. It came later to have a more spiritual content, and is used with this later interpretation by Jesus of Nathaniel (Jno. 1^{47}). 3. *Kept silence*: i. e., did not turn to God and confess his sins. 4. The suppliant had been sorely afflicted because of sins unatoned. We have in part familiar language to describe his misery (cf. with v. 1. Ps. 31^{10}, 22^{1}), but with a new figure drawn from the summer sirocco, with its effect of utter exhaustion and all goneness. The text here is difficult and I have corrected from the Greek translation. After this stanza comes a *selah,* indicating an outburst of praise and shouting which accompanies or prepares for a sacrifice. 5. The suppliant attributes his calamities to *guilt,* the punishment of sin committed, offers sacrifice to Yahaweh therefor, and is forgiven. The word which I have rendered *sacrifice* means literally *offer thank offerings,* or perhaps rather *sing the praise songs* connected with such offerings. The *selah* at the close of this stanza indicates the outburst of praise and shouting in connection therewith. Perhaps the two selahs (vv. 4, 5) may indicate two moments of sacrifice, the one for the sin offering, the other for the thank offering following. 6, 7. Then follows the confident assertion of the trust of the pious Judean in the favorable acceptance of his petitions by Yahaweh, and his protection by Him, through His temple's strength, from his adversaries, with a

prayer for deliverance from the present invasion, which is evidently the guilt or calamity for deliverance from which he has made supplication. I have corrected 6^{a} after the Greek translation, with support of similar passages elsewhere in the Psalms and other Scriptures. The picture of invasion as a flood and great waters is the same used in Is. 8^{7ff} of the Assyrian invasions, and further references in the Psalm suggest that it was primarily a liturgy composed for use in those disasters, in which case the original suppliant of this liturgy was King Hezekiah. His atonement accepted by Yahaweh, this flood of invasion, the punishment of his sin, cannot touch the pious Judean, safe in the shelter of Yahaweh's shrine. *Hiding place,* or *secret place* (7) is the familiar designation of that shrine. The last line of this verse, quite unintelligible in the Hebrew, has been corrected from the Greek. *God of my song,* literally *my song* or praise shout, is appealed to to deliver them from the Assyrians who encircle the fortress of Zion. The *Selah* indicates the praise shouts and cries, trumpet blasts and the like which realize, or put into effect that summons. The three *selahs* of this Psalm remind us of the three moments in the sacrificial liturgies in the Herodian temple (cf. Introduction). 8, 9. An instruction or *maskil.* The word here rendered *instruct* is the technical word *make maskil,* and connects itself with the heading of the Psalm as a *maskil* (cf. Introduction). Apparently v. 8 refers to the Judean suppliant, taught by Yahaweh His ritual (*maskil*) and His law (*way*), beholding the face of Yahaweh, i. e., on whom Yahaweh fastens His eye. Verse 9 is the Assyrian king, of whom Isaiah prophesied: "I will put my hook in Thy nose, and my bridle in thy lips, and I will turn thee back by the way by which thou camest" (2 K. 19^{28}). The Hebrew text is difficult and perhaps corrupt, but the general sense is plain. 10, 11. The exultation over deliverance, and the concluding praise cry. Here the order of the previous stanza is reversed, the calamity or *plagues* (a word frequently used with regard to the foes of Israel) of the Assyrian come first, the loving kindness of the worshipper of Yahaweh second, to bring the latter into proximity with the final outburst of praise (11).

This is one of the penitential Psalms of the Christian Church, especially assigned to Ash Wednesday.

XXXIII

REJOICE in the LORD, O ye righteous: *for* praise is comely for the upright.

2 Praise the LORD with harp: sing unto him with the psaltery *and* an instrument of ten strings.

3 Sing unto him a new song; play skilfully with a loud noise.

4 For the word of the LORD *is* right; and all his works *are done* in truth.

5 He loveth righteousness and judgment: the earth is full of the goodness of the LORD.

6 By the word of the LORD were the heavens made; and all the host of them by the breath of his mouth.

7 He gathereth the waters of the sea together as a heap: he layeth up the depth in storehouses.

8 Let all the earth fear the LORD: let all the inhabitants of the world stand in awe of him.

9 For he spake, and it was *done;* he commanded, and it stood fast.

10 The LORD bringeth the counsel of the heathen to nought: he maketh the devices of the people of none effect.

11 The counsel of the LORD standeth for ever, the thoughts of his heart to all generations.

12 Blessed *is* the nation whose God *is* the LORD; *and* the people *whom* he hath chosen for his own inheritance.

13 The LORD looketh from heaven; he beholdeth all the sons of men.

1. Rejoice in the LORD, ye righteous;
   Praise beseemeth the upright.
2. Give thanks to the LORD with the harp;
   Chant to Him with the lute of ten strings.
3. Sing unto Him a new song;
   Play skilfully with glad shouting.
4. For the word of the LORD is right,
   And all His work is faithful.
5. He loveth righteousness and justice;
   The earth is full of the love of the LORD,
6. By the word of the LORD the heavens were made,
   And all their host by the breath of His mouth;
7. Gathering as in a flask the waters of the sea,
   Storing in treasure houses the deeps,
8. Let all the earth fear before the LORD,
   Let all that dwell in the world stand in awe;
9. For He spake, and it was done,
   He commanded, and it stood fast.
10. The LORD hath annulled the counsel of the nations,
    The plans of the peoples He hath made of none effect;
11. The counsel of the LORD standeth fast for ever,
    The plans of His heart from age to age.
12. Happy the nation whose GOD is the LORD,
    The people that He chose for His inheritance.
13. From heaven the LORD looked forth,
    He beheld all the children of men;

14 From the place of his habitation he looketh upon all the inhabitants of the earth.

15 He fashioneth their hearts alike; he considereth all their works.

16 There is no king saved by the multitude of a host: a mighty man is not delivered by much strength.

17 A horse *is* a vain thing for safety: neither shall he deliver *any* by his great strength.

18 Behold, the eye of the LORD *is* upon them that fear him, upon them that hope in his mercy;

19 To deliver their soul from death, and to keep them alive in famine.

20 Our soul waiteth for the LORD: he *is* our help and our shield.

21 For our heart shall rejoice in him, because we have trusted in his holy name.

22 Let thy mercy, O LORD, be upon us, according as we hope in thee.

14. From the habitation of His dwelling He gazed
Upon all that dwell in the earth,
15. He that fashioneth their hearts altogether,
That understandeth all their works.

16. No king is saved by a mighty host,
Nor warrior delivered by great strength;
17. Vain is the horse for salvation,
And by his mighty power he rescueth not.

18. Lo, the eye of the LORD on them that fear Him,
On them that trust in His love,
19. To deliver their life from death,
And to keep them alive in the famine.

20. We have waited for the LORD,
Our strength and our shield is He.
21. For in Him our heart rejoiceth;
For in His holy name we have trusted.

22. Let Thy love be upon us, LORD,
As we have put our trust in Thee.

Trust in Thee

This psalm is based on what we may call the motto of Psalm 32, *trust in Yahaweh,* with which that Psalm begins, and is thus a continuation of the theme of that Psalm, to which it was immediately attached by an opening ascription of praise taken from the closing ascription of the former Psalm. It was added to that Psalm without heading, after the Exile, to compose with it a new liturgy. It represents the new religion, and belongs in thought with Psalms 90-99, and Deutero-Isaiah in the early post-exilian period. It is one of the category of Psalms dealing with the wonderful works of God, but

from a point of view very different from the Psalms with which we have hitherto been dealing. It opens and closes with two line stanzas, the one calling on the righteous to praise, the other invoking the love of God in answer to the faith of His people, the first line of each stanza containing the name of Yahaweh. Each of the intervening stanzas, for the most part of four lines, contains similarly Yahaweh in its first line, except the central stanza (if we so divide it), where each line of the three verses contains the name. Evidently this is part of the scheme of the Psalm, as is also probably the number of the verses, 22 in all, the number of the letters of the Hebrew alphabet, although it is not an alphabetic acrostic.

1. It commences with the usual brief call to praise, derived from Psalm 32, followed by a (2, 3) praise song of the same character as those in the Prayer of Moses, 90-99, with mention of musical instruments, and the *new song* (cf. 40^{3}, 95^{1}, 98^{1}, 144^{9}, 149^{1}). This is peculiarly characteristic of that collection of Psalms and of Deutero-Isaiah, the call, as it were, to a new birth of all things in the nation new born from the Exile—a new name, new heavens, new earth (Is. 42^{8}, 48^{5}, 43^{19}, 62^{2}, 65^{17}, 66^{22}); but its beginnings are earlier (cf. Jer. 31^{2}, Ez. 11^{9}, 18^{31}, 36^{26}). 4, 5. The word of Yahaweh in His dealings with man, *love* (vv. 5 and 22), also translated mercy and loving kindness, is of the same root as the word commonly rendered *saints,* and indicates the same quality in each. 6, 7. The word as creative power, and the same conception of the creation of the world which we find in Deutero-Isaiah and in Gen. 1; with a cosmogony like the Babylonian, which meets us also in Job, and the book of Enoch. The seas are shut up in a bottle, or skin, and the subterranean waters are kept in store houses ready for use (cf. Job 38^{8ff}). These store houses were in the underworld in Babylonian cosmogony and were called *bit apsi,* house of the waters. 8, 9. In view of the power of His word, the earth and all that dwell in it are called on to fear Him. For a similar use of *word* in Babylonian psalmody compare the following from a hymn to Sin, the moon, from Ashurbanipal's library:

"When Thy word resounds on earth, green herbs are formed;
Thy word makes wide court and barn, broadens the means of livelihood;
Thy word makes truth and righteousness arise, that men speak truth."

10-12. All other nations are outside of His benign providence, for their counsels and plans are the opposite of His, only

Israel owns Him as God and is owned by Him as His people. 13-17. Then follow two stanzas telling of His search of the earth (cf. Ps. 11 [4]), where He finds the nations putting their trust only in physical might, which is vain, but, 18, 19, Israel trusts in Him, His eye is on them (34 [15]), and by Him their lives are saved alike in war and famine. 20, 21. Then the profession of faith and hope and, 22, the benediction like invocation.

XXXIV

A Psalm of David, when he changed his behavior before Abimelech: who drove him away, and he departed.

I WILL bless the LORD at all times: his praise *shall* continually *be* in my mouth.

2 My soul shall make her boast in the LORD: the humble shall hear *thereof,* and be glad.

3 O magnify the LORD with me, and let us exalt his name together.

4 I sought the LORD, and he heard me, and delivered me from all my fears.

5 They looked unto him, and were lightened: and their faces were not ashamed.

6 This poor man cried, and the LORD heard *him,* and saved him out of all his troubles.

7 The angel of the LORD encampeth round about them that fear him, and delivereth them.

8 O taste and see that the LORD *is* good: blessed *is* the man *that* trusteth in him.

9 O fear the LORD, ye his saints: for *there is* no want to them that fear him.

10 The young lions do lack, and suffer hunger: but they that seek the LORD shall not want any good *thing.*

1. Aleph—I would bless the LORD at all times;
   His praise continually in my mouth.
2. Beth—To the LORD I sing praises;
   Let the needy hear and be glad.
3. Gimel—Magnify the LORD with me,
   And let us exalt His name together.
4. Daleth—I inquired of the LORD, and He answered me,
   And delivered me from all my fears.
5. He—They looked unto Him and were lightened,
   And their faces were not darkened.
6. Zayin—These poor called and the LORD heard,
   And saved them out of all their distress.
7. Heth—The angel of the LORD campeth
   About them that fear Him, and rescueth them.
8. Teth—Taste and see that the LORD is bountiful,
   Happy the man that trusteth in Him.
9. Yodh—His holy ones fear the LORD,
   For there is no lack to them that fear Him.
10. Kaf—Lions have lacked and gone hungry,
    But no good thing is lacking to them that inquire of the LORD.

11 Come, ye children, hearken unto me: I will teach you the fear of the LORD.

12 What man *is he that* desireth life, *and* loveth *many* days, that he may see good?

13 Keep thy tongue from evil, and thy lips from speaking guile.

14 Depart from evil, and do good; seek peace, and pursue it.

15 The eyes of the LORD *are* upon the righteous, and his ears *are open* unto their cry.

16 The face of the LORD *is* against them that do evil, to cut off the remembrance of them from the earth.

17 *The righteous* cry, and the LORD heareth, and delivereth them out of all their troubles.

18 The LORD is nigh unto them that are of a broken heart; and saveth such as be of a contrite spirit.

19 Many *are* the afflictions of the righteous: but the LORD delivereth him out of them all.

20 He keepeth all his bones: not one of them is broken.

21 Evil shall slay the wicked: and they that hate the righteous shall be desolate.

22 The LORD redeemeth the soul of his servants: and none of them that trust in him shall be desolate.

11. Lamedh—Come, ye children,
hearken unto me,
The fear of the LORD I will
teach you.
12. Mim—Who is the man that
is eager for life,
That loveth long days to see
good?
13. Nun—Keep thy tongue from
evil,
And thy lips from speaking
deceit.
14. Samekh—Turn from evil and
do good,
Seek peace and ensue it.
15. Ayin—The eyes of the LORD
are toward the righteous,
And His ears toward their
prayer.
16. Pe—The face of the LORD
is against the wicked,
To cut off from the earth
their remembrance.
17. Zadhe—They cried, and the
LORD heard,
And from all their distress
He delivered them.
18. Qof—The LORD is nigh to
the broken in heart,
And the contrite of spirit He
saveth.
19. Resh—Many the ills of the
righteous,
But from them all the LORD
rescueth him,
20. Shin — Preserving all his
bones;
Not one of them is broken.
21. Tau—Evil slayeth the god-
less,
And the haters of the right-
eous are found guilty.
22. The LORD redeemeth the life
of His servants,
And none that trust in Him
are found guilty.

The Fear of the Lord

This is a psalm for the *solemn assembly,* or fast day, in the form of an alphabetic acrostic, to teach the fear of Yahaweh, i. e., the religion of Israel. Like Ps. 25 it omits the letter Wau after *He,* making the alphabet consist of 21 instead of 22 letters.

Verses 1-3 are the summons to praise, with which Psalms commonly commence. *Praise* (1, 2), the *tehillah,* or sacrificial praise song. The *needy* or *poor* (6, the same Hebrew word) designates the Israelites as against the outside world. Verses 4-6 represent the Israelites inquiring with sacrifice at Yahaweh's altar. To them Yahaweh shows His face in the accepting fire, lightening their faces. The darkened face means similarly non-acceptance of sacrifice. Compare the story of Elijah and the priests of Baal on Carmel (1 K. 18), where Yahaweh comes in the fire to accept Elijah's sacrifice at his call, but Baal does not answer not appear in the fire. *Fears,* v. 4, is the same word used in the ritual *terminus technicus, fear on all sides,* to designate surrounding foes and their gods. The closing clause of 6 is repeated in substance in 17, the two serving as refrains to mark two moments in the development of the thought. Verses 7-10 tell of Yahaweh's protection of His people, and His bounty (goodness) toward them, the ancient and to the end the popular religion: God's gift of good things to the faithful, of calamity to the wicked (cf. the discussion of this in the book of Job, and Jesus' refutation of it on various occasions, as recorded in the Gospels). For the angels of the LORD camping about His people, see the story of Elisha (2 K. 6^{17}), and the play upon the place name *Mahanaim* (camps) in the story of Jacob (Gen. $32^{1f.}$. At a much later period this developed into the doctrine of the guardian angel, Michael (cf. Dn. 12^{1}). *Holy ones* (9), the special phraseology of the Jerusalem Temple. Verses 11-14 contain the ethical code of the religion of Yahaweh, much as we have met it in previous Psalms (cf. 14, 24), with the emphasis on truth over against the lie. There is here also the same emphasis on the reward of the true religion in earthly bounty as in Deuteronomy, and, also like Deuteronomy, the duty of teaching this religion to the children (v. 11). *Peace* (v. 14) means also prosperity, and it is always difficult to determine which idea predominates. Both are the reward of doing good. Verses 15-17 picture the contrast between God's dealing with His own and with the heathen: the one He answers, delivering them out of their distress; from the other He averts His face to their utter destruction. The *they* of v. 17 is of course the righteous of 15. Verses 18-21 develop the contrast more fully, but with a new phraseology of broken hearts and beaten down spirits, which plays a large part later,

and especially in the early post-exilian period (cf. Ps. 51[17], Is. 57[15], 66[2]). *Found guilty* (21) is the ritual phrase for the man suffering calamity as the result of his sin. This verse constitutes the condemnation of the *godless,* i. e., the heathen, so common before the final praise and exultation. The latter, using the same language, reversed for the faithful Israelites (22), is here, as in Ps. 25, a liturgical doxology, purposely outside of the acrostic, and like that Psalm it uses the same military figure of the redemption or ransom from death of a captive.

This Psalm is freely used in the New Testament, and vv. 12-16 are cited in 1 Pet. 3[10-12]. It was used as a Communion Psalm in the ancient Church because of v. 9.

XXXV

A Psalm of David.

PLEAD *my cause,* O LORD, with them that strive with me: fight against them that fight against me.

2 Take hold of shield and buckler, and stand up for mine help.

3 Draw out also the spear, and stop *the way* against them that persecute me: say unto my soul, I *am* thy salvation.

4 Let them be confounded and put to shame that seek after my soul: let them be turned back and brought to confusion that devise my hurt.

5 Let them be as chaff before the wind: and let the angel of the LORD chase *them.*

6 Let their way be dark and slippery: and let the angel of the LORD persecute them.

7 For without cause have they hid for me their net *in* a pit, *which* without cause they have digged for my soul.

8 Let destruction come upon him at unawares; and let his net that he hath hid catch himself: into that very destruction let him fall.

1. Strive, LORD, with them that strive with me,
   War with them that war with me;
2. Grasp shield and buckler,
   And arise to my help,
3. And draw sword and block the way against my pursuers;
   Say to me: Thy victory am I.

4. Shamed and dishonored be they that seek my life;
   Turned backward and dismayed they that plan my hurt.
5. Be they like chaff before the wind,
   And the angel of the LORD driving!
6. Be their way dark and slippery,
   And the angel of the LORD pursuing them!

7. Because without cause they hid their net for me,
   Without cause digged a pit for me;
8. Let ruin overtake him unawares,
   And his net that he hid catch himself;
   In ruin let him fall therein.

9 And my soul shall be joyful in the LORD: it shall rejoice in his salvation.

10 All my bones shall say, LORD, who *is* like unto thee, which deliverest the poor from him that is too strong for him, yea, the poor and the needy from him that spoileth him?

11 False witnesses did rise up; they laid to my charge *things* that I knew not.

12 They rewarded me evil for good *to* the spoiling of my soul.

13 But as for me, when they were sick, my clothing *was* sackcloth: I humbled my soul with fasting; and my prayer returned into mine own bosom.

14 I behaved myself as though *he had been* my friend *or* brother: I bowed down heavily, as one that mourneth *for his* mother.

15 But in mine adversity they rejoiced, and gathered themselves together: *yea*, the abjects gathered themselves together against me, and I knew *it* not; they did tear *me*, and ceased not:

16 With hypocritical mockers in feasts, they gnashed upon me with their teeth.

17 Lord, how long wilt thou look on? rescue my soul from their destructions, my darling from the lions.

18 I will give thee thanks in the great congregation: I will praise thee among much people.

19 Let not them that are mine enemies wrongfully rejoice over me: *neither* let them wink with the eye that hate me without a cause.

20 For they speak not peace: but they devise deceitful matters against *them that are quiet* in the land.

21 Yea, they opened their mouth wide against me, *and* said, Aha, aha, our eye hath seen *it*.

9. And I will exult in the LORD,
Rejoice in His salvation.
10. All my bones shall say:
LORD, who like Thee,
Saving the poor from the mightier than he,
The poor and needy from his spoiler?

11. There arise false witnesses;
Of what I know not they accuse me;
12. They reward me, evil for good,
To make me childless.

13. But I—in their sickness
Sackcloth my clothing,
With fasting I afflicted me;
And prayer returneth on my bosom.
14. As for my kinsman or brother I marched,
As in mourning for a mother, in filth I bowed down.

15. But in my fall, they were glad and gathered,
They gathered against me, smiting when I knew not;
They rent without ceasing;
16. They tried me with scornful mocking,
Gnashing on me with their teeth.

17. Lord, when wilt Thou see?
Recover me out of their ruin,
From the lions my life.
18. I thank Thee in the great assembly,
Among countless people I praise Thee.

19. Let my foes not triumph treacherously,
My causeless haters, winking the eye.
20. For they wish no godspeed;
Against quiet dwellers they devise plans of guile;
21. And they grinned at me with their mouth, and said:
Aha, aha, our eye hath seen.

22 *This* thou hast seen, O LORD: keep not silence: O Lord, be not far from me.

23 Stir up thyself, and awake to my judgment, *even* unto my cause, my God and my Lord.

24 Judge me, O LORD my God. according to thy righteousness; and let them not rejoice over me.

25 Let them not say in their hearts, Ah, so would we have it: let them not say, We have swallowed him up.

26 Let them be ashamed and brought to confusion together that rejoice at mine hurt: let them be clothed with shame and dishonour that magnify *themselves* against me.

27 Let them shout for joy, and be glad, that favour my righteous cause: yea, let them say continually, Let the LORD be magnified, which hath pleasure in the prosperity of his servant.

28 And my tongue shall speak of thy righteousness *and* of thy praise all the day long.

22. Thou hast seen, LORD; be not still;
My Lord, abide not far from me.
23. Awake and stir in my defence,
My GOD and my Lord, in my strife.
24. Decide for me after Thy righteousness, LORD, my GOD,
And let them not triumph over me.
25. Let them not say in their heart: Aha,
Nor for themselves say: We have swallowed him.
26. Be they shamed and dismayed altogether
Who rejoice in my hurt;
Be clothed with shame and disgrace
That magnify themselves against me.
27. Let them shout and be glad
That care for my right;
And let them say alway: Great is the LORD,
Who careth for His servant's peace!
28. And my tongue shall sing of Thy righteousness,
Thy praise all the day.

Psalm of Strife

Without the usual call to praise this Psalm plunges *in medias res* with 1-3, a call to Yahaweh for help in battle, in vivid and stirring language. It paints an extremely anthropomorphic picture of Yahaweh as a mighty warrior, armed with shield and buckler, with His sword holding back the pursuing foes, and giving Judah the victory. 4-6. Prayer for discomfiture of the foe. In v. 5 *wind* and *angel of the* LORD are used in parallels in a way which suggests 104^{4}. The picture of the angel of Yahaweh pursuing the fleeing foe down one of those Judean ravines, slippery and in the dark, is equally vivid and equally anthropomorphic with the first stanza, but here it is the angel of Yahaweh who acts. Verses 4-6 are repeated for thought, but with different words and figures, in 69^{22-28}, and 109^{6-15}). 7, 8. A picture of the wanton assault of the

enemy and a petition for his catastrophe therefor, in figures similar to those contained in previous Psalms (Cf. 7^{15}). 9, 10, exultation of Judah over the downfall of the foes, and the deliverance of himself, the poor and needy, in familiar phrases. We have in this Psalm the same sort of alternation which we have met in previous penitentials, from pious Judah to 11, 12, the godless foes, false witnesses, as in 27^{12}. Throughout this Psalm we have, combined with battle terms, the terms of a legal trial, war conceived of as a trial in the divine assizes. *Make me childless,* destroy root and stock. 13, 14. The brotherly and pious conduct of Judah toward his neighbors, fasting and praying in their sickness, mourning in their grief. *Returneth on my bosom,* i. e., beating his breast in prayer. *Marched,* i. e., in the funeral procession. *Filth,* i. e., the unwashed condition of the mourner, purposely lying in filth. Cf. Job on the dung heap. 15, 16. The contrary attitude of the heathen toward Judah, in language and figures recalling 22^{16-18}. 17, 18. A *how long* in language resembling 22^{19-21}. *My life,* literally *my darling,* as in 22^{20}. *Adonai, Lord,* is used in v. 17; apparently a later substitution for Yahaweh, LORD. 19-21. A further description of and appeal against the godless foes, who are deceitful and liars, in contrast with the truthful and honest worshippers of Yahaweh. They wish no *godspeed* (*peace be unto you*), the traditional greeting of the Semitic East, still used among the Arabs, and now being taken up by the Jews of Palestine, but wage war with craft and mockery against the peaceful inhabitants of Judah. 22-24. The appeal to Yahaweh, as the righteous judge, to give decision for His people. *My Lord* in v. 22 is probably a later substitution for *my God.* *Awake and stir* suggest the approach of the sacrificial moment. 25, 26. The final prayer for the punishment of the godless enemy. 27, 28. The shout of triumph and acceptance of the sacrifice. *Tongue shall sing,* the word here translated sing means really make instrumental music, the same root as *higgaion* (see Introduction), and the combination is pregnant, to express union of voice and instrument. *Praise* is the *tehillah,* or sacrificial praise song.

This Psalm uses the familiar liturgical language and motives of earlier Psalms (cf. 7, 9, 13, 22, 27), but we find also affinities with later liturgies (40, 69, 70 and 71, also Ex. 15). The whole tone and temper of the Psalm savors of the fanati-

cism and bitterness testified to by the book of Jeremiah for the half century preceding the capture of Jerusalem by Nebuchadrezzar.

Verse 23 was the motto on the flagship of the Spanish Armada. This Psalm was read in the General Congress at Philadelphia on receipt of the news of the bombardment of Boston, being the first Psalm in the Anglican Psalter for that day, the seventh of the month, and was by all felt to be especially suited to the occasion. (Irving, Life of Washington, I, 460.)

XXXVI

The Chief Musician, *A Psalm* of David the servant of the LORD.

THE transgression of the wicked saith within my heart, *that there is* no fear of God before his eyes.

2 For he flattereth himself in his own eyes, until his iniquity be found to be hateful.

3 The words of his mouth *are* iniquity and deceit: he hath left off to be wise, *and* to do good.

4 He deviseth mischief upon his bed; he setteth himself in a way *that is* not good; he abhorreth not evil.

5 Thy mercy, O LORD, *is* in the heavens; *and* thy faithfulness *reacheth* unto the clouds.

6 Thy righteousness *is* like the great mountains; thy judgments *are* a great deep: O LORD, thou preservest man and beast.

7 How excellent *is* thy loving-kindness, O God! therefore the children of men put their trust under the shadow of thy wings.

8 They shall be abundantly satisfied with the fatness of thy house; and thou shalt make them drink of the river of thy pleasures.

9 For with thee *is* the fountain of life: in thy light shall we see light.

1. Oracle of the sin of the wicked in his inner heart,
   There is no fear of GOD before his eyes;
2. For he hath smoothed his god with his eyes,
   To find his guilt, to make atonement.
3. The words of his mouth, idols and deceit;
   He hath ceased from right worship, from doing good.
4. Evil he planneth on his bed;
   He setteth himself in a way not good,
   Wrong he doth not abhor.
5. The LORD,—in the heavens His mercy,
   His truth on the clouds.
6. Thy righteousness like the mountains of God;
   Thy judgments, the vast deep;
   Man and beast Thou savest, LORD.
7. How splendid Thy mercy, O GOD,
   And Israel findeth refuge in the shadow of Thy wings.
8. They are sated from the fatness of Thy house,
   And the river of Thy delights watereth them.
9. For with Thee is the fountain of life;
   By Thy light we see light.

10 O continue thy loving kindness unto them that know thee; and thy righteousness to the upright in heart.
11 Let not the foot of pride come against me, and let not the hand of the wicked remove me.
12 There are the workers of iniquity fallen: they are cast down, and shall not be able to rise.

10. Extend Thy mercy to them that know Thee,
And Thy righteousness unto the upright of heart.
11. Let not the foot of pride enter me,
Nor the hand of the godless shake me.
12. There have the makers of idols fallen,
Are cast down cannot rise.

The Idolater

This Psalm is quite *sui generis*. Its purpose is indicated by the caption (1 [a]). The first section of the Psalm (1-4) presents the inmost thought of the idolater. The word translated *sin* (or *transgression*) means, as in Ez. 14 [11], 37 [23], an idol, such as the unbelievers (*godless*) worship; but here we have to do not with the outside heathen, as heretofore, but with heathenism among the Judeans, such as Isaiah denounced (Is. 2 [18-20]), and such as confronted Jeremiah and Ezekiel after the capture of Jerusalem by Nebuchadrezzar, and was in its death throes in the times of the Deutero-Isaiah. We are no longer in that stage of religious development where the Sun god (*Shemesh*) could be identified with Yahaweh (as in Ps. 19 [a]), or Yahaweh was the chief god among the gods, or where Yahaweh might be represented in visible forms. Such forms are now idols, and such worship heathenism. The first clear assertion of this view we find in the Israelite prophet Hosea, about 750 B. C. It was made emphatic in Judah by Isaiah toward the close of the same century, and put in practice under Josiah almost a century later. Liturgies lag behind prophecies, and so we may suppose this Psalm to belong to the later date, after the cleansing of the Temple in 621 B. C.

1-4. *Oracle,* a word in common use in the prophecies for an utterance of Yahaweh, but in Num. 24 of the utterances of Balaam. Here the utterance of the idol, expressing the true inwardness (*in his inner heart*) of the idolater's religion. *There is no fear of God,* i. e., the idolater is no true believer in God (Elohim), for belief in God excludes belief in other gods, or *not gods,* to use Isaiah's phrase. He has *smoothed* (2) his *gods with his eyes,* a pregnant construction. The images of the gods were stroked or touched by the suppliant; so stone pillars, the representatives of deity, have been found, as at Gezer, polished by the touch of worshippers. These

visible (*with their eyes*) representations of the gods the idolatrous worshipper stroked when he was afflicted with *guilt* (*calamity*), and sought to find out its cause and make atonement. (3) *Idols* and *deceit* (literally *iniquity*) is the same phrase which we find used of the worship of idolaters in Hos. 12^{2} and Is. 41^{20}. Such worship was iniquitous and false. *Ceased from right worship,* literally ceased to *make maskil,* the technical term for a correct liturgical-ritual worship. We have here once more the true religion represented on its ritual side by *make maskil,* i. e., worship according to the proper form, and on its ethical side by *doing good. Way* (4) is used in the sense already met with, as a religion, a cult. He *setteth himself,* i. e., takes his stand, with a religion which does not issue in *good,* i. e., bounty and reward, like the true religion of Yahaweh. 5, 6. In contrast with these visible and earthy idol gods, Yahaweh unseen, whose attributes are *mercy* (love) and *truth,* dwelleth in heaven, above the clouds. In Hebrew, as in Babylonian and Assyrian mythology, the dwelling of God was in the great, mysterious mountain masses to the north, in Armenia, where the Ark rested; whence the forefathers came. There was the garden of delight (Eden), the garden of God, and there beneath those mountains the vast deep from which poured out the great rivers to water the earth. The native of Palestine found immediately to the north of him also mighty mountains, Lebanon and Hermon, the latter (called to this day *Jebel es-Sheikh,* mountain of the chief, or king of mountains), rising a clear 9,000 feet above the great springs of the Jordan at its base. The impression this latter mountain made is shown by its ancient name Hermon, the *harem,* or sacred inner dwelling of divinity, into which no alien might penetrate. Here close at hand the Hebrews had reproduced the mountain of God, the mountain of the north, with the great deep beneath, from which came pouring and roaring forth their one great river, Jordan. The right dealing and just decisions of Yahaweh are like these mountains of God (*El*) with the great deep of waters beneath that bring blessing to man and beast alike; for, as in Deutero-Isaiah, He is Lord of all the world, and all depend on Him for safety and deliverance. 7-9. Is a picture of the bounties that come from the earthly house, where God manifests Himself in Zion. Here *God* (*Elohim*) is used, with the evident intention of combining the two divine names, Yahaweh and Elohim.

Israel, in the Hebrew text *sons of men.* In the earlier Psalms this designates the heathen world in distinction from the Hebrews. Here we are dealing with the children of Israel, and I fancy the original text was *sons of Israel, or sons of Jacob,* and have ventured to amend by conjecture accordingly. The stanza has such affinities with 46, using also Elohim for Yahaweh, that one is inclined to suspect Israelite influence or origin; the intention being, by the combination of the two stanzas (5-6 and 7-9), to contrast the worship of the true God, Yahaweh-Elohim, of the united people, Judah and Israel, with the idol worship of the foreign not-gods, which is held up to scorn. *Shadow of Thy wings,* i. e., the wings of the cherubim, representing the divine presence. *Sated from the fatness of Thy house* is the same rather material picture of the abundance of the sacrificial feasts in the Temple which we have met in earlier Psalms. *River of Thy delights* (the same root as Eden), represents rivers as pouring out from beneath the Temple mount to water the Holy Land, as the rivers of Eden poured out to water the earth from the deep beneath the mountain of God; a thought which is worked out in more detail by Ezekiel (Chap. 47). *Fountain of life* is the source of this river, with God. One is reminded of the great basin in Solomon's temple, figuring the *abyss* or *deep.* Later huge cisterns were cut in the rock beneath the Temple courts, which are to this day sources of supply to the pious Moslem, for only he is allowed to use them. These were very literally the *deeps* of God beneath his Temple at the time of writing of this Psalm. *By Thy light we see light,* brings before the mind the lightening upon His worshippers of God's face in the sacrificial fire. 10-12. The closing stanza is the usual confident combination of prayer and praise, but closes, unusually, with the downfall of the makers of idols, instead of with the blessing of the righteous. The object of this is to connect the close with the commencement of the Psalm, a connection frequently to be observed. The Temple is personified in v. 11 in the prayer that the idolatrous worship may not enter *me,* i. e., the Temple, and the religion of Yahaweh, which constitutes its strength, be shaken. Following this the *there* localizes the fall of idolatry in the Temple. *Iniquity* (12), as in 3, means *idols.*

In this Psalm even more clearly than in 35 we are in the period of transition, which began with the *renaissance*

in the time of Hezekiah, following the capture of Samaria and the deportation of the Israelites (721 B. C.), and culminated in the Reformation under Josiah (621 B. C.). We find much of the old liturgical phraseology, belonging to the old religion, connecting us with such Psalms as 10, 12, 23 and 27, with Gen. 2 and Hosea and Isaiah; but we also find a striking kinship of thought and language with Ps. 57, 71, and 104, and with Deutero-Isaiah and Ezekiel.

Verse 1 [b] of this Psalm is used by St. Paul as the closing verse of his composite psalm in Rom. 3 [10-19].

XXXVII

A Psalm of David.

FRET not thyself because of evil doers, neither be thou envious against the workers of iniquity.

2 For they shall soon be cut down like the grass, and wither as the green herb.

3 Trust in the LORD, and do good; *so* shalt thou dwell in the land, and verily thou shalt be fed.

4 Delight thyself also in the LORD; and he shall give thee the desires of thine heart.

5 Commit thy way unto the LORD; trust also in him; and he shall bring *it* to pass.

6 And he shall bring forth thy righteousness as the light, and thy judgment as the noonday.

7 Rest in the LORD, and wait patiently for him: fret not thyself because of him who prospereth in his way, because of the man who bringeth wicked devices to pass.

8 Cease from anger, and forsake wrath: fret not thyself in any wise to do evil.

9 For evil doers shall be cut off: but those that wait upon the LORD, they shall inherit the earth.

10 For yet a little while, and the wicked *shall* not *be*: yea, thou shalt diligently consider his place, and it *shall* not *be*.

1. Against the wicked fret not,
   Nor envy evildoers;
2. For like grass they quickly fade,
   And like green herbs they wither.

3. But trust in the LORD and do good,
   Inhabit the land, and feed securely;
4. Delight thou in the LORD,
   And He will give thee thine heart's desires.

5. Commit to the LORD thy way;
   Trust Him, and He will do it;
6. And bring out like the light thy righteousness,
   Thy justice like the noonday.

7. Defer to the LORD, and wait upon Him;
   Fret not if their way prosper,
   The way of such as work fraud.

8. Eschew anger, and forsake wrath;
   Fret not; it worketh only ill;
9. For the wicked shall be cut off;
   Who wait on the LORD shall possess the land.

10. For yet but a little, and the godless is not;
    Thou seekest his place, and he is not;

11 But the meek shall inherit the earth; and shall delight themselves in the abundance of peace.

12 The wicked plotteth against the just, and gnasheth upon him with his teeth.

13 The Lord shall laugh at him: for he seeth that his day is coming.

14 The wicked have drawn out the sword, and have bent their bow, to cast down the poor and needy, *and* to slay such as be of upright conversation.

15 Their sword shall enter into their own heart, and their bows shall be broken.

16 A little that a righteous man hath *is* better than the riches of many wicked.

17 For the arms of the wicked shall be broken: but the LORD upholdeth the righteous.

18 The LORD knoweth the days of the upright: and their inheritance shall be for ever.

19 They shall not be ashamed in the evil time: and in the days of famine they shall be satisfied.

20 But the wicked shall perish, and the enemies of the LORD *shall be* as the fat of lambs: they shall consume; into smoke shall they consume away.

21 The wicked borroweth, and payeth not again: but the righteous sheweth mercy, and giveth.

22 For *such as be* blessed of him shall inherit the earth; and *they that be* cursed of him shall be cut off.

23 The steps of a *good* man are ordered by the LORD: and he delighteth in his way.

11. But the meek shall possess the land,
And delight in abundant peace.

12. Guile the godless plotteth,
And gnasheth his teeth at the righteous;
13. The Lord laugheth at him,
For He hath seen that his day is come.

14. How have the godless drawn the sword,
Their bow they have bent,
To overthrow the poor and needy,
To slay the upright of life!
15. Their own heart their sword shall enter,
And their bows shall be broken.

16. Is better a little of the righteous,
Than abundance of many godless;
17. For the arms of the godless are broken,
But the LORD supporteth the righteous.

18. Known to the LORD are the days of the blameless,
And their inheritance is for ever.
19. In a troublous time they come not to shame,
And in days of dearth they are sated.

20. Let the godless perish,
The foes of the LORD, like the meadow's glory,
Utterly consumed in smoke!

21. May the godless borrow, he payeth not;
But the righteous is gracious and giveth.
22. For those He blesseth shall possess the land,
And those He curseth be cut off.

23. Now the LORD establisheth the goings
Of the man whose way He loveth;

24 Though he fall, he shall not be utterly cast down: for the LORD upholdeth *him with* his hand.

25 I have been young, and *now* am old; yet have I not seen the righteous forsaken, nor his seed begging bread.

26 *He is* ever merciful, and lendeth; and his seed *is* blessed.

27 Depart from evil, and do good; and dwell for evermore.

28 For the LORD loveth judgment, and forsaketh not his saints; they are preserved for ever: but the seed of the wicked shall be cut off.

29 The righteous shall inherit the land, and dwell therein for ever.

30 The mouth of the righteous speaketh wisdom, and his tongue talketh of judgment.

31 The law of his God *is* in his heart; none of his steps shall slide.

32 The wicked watcheth the righteous, and seeketh to slay him.

33 The LORD will not leave him in his hand, nor condemn him when he is judged.

34 Wait on the LORD, and keep his way, and he shall exalt thee to inherit the land: when the wicked are cut off thou shalt see *it*.

35 I have seen the wicked in great power, and spreading himself like a green bay tree.

36 Yet he passed away, and, lo, he *was* not: yea, I sought him, but he could not be found.

24. Though he fall he is not prostrate,
For the LORD holdeth his hand.

25. Old am I, and have been young,
And never have seen the righteous forsaken,
Nor his seed begging its bread.
26. Gracious, and lending alway,
His seed is blessed.

27. Put away evil, and do good,
So shalt thou dwell forever;
28. For the LORD loveth justice,
And forsaketh not His saints;
They are kept forever,
But the seed of the godless is cut off.
29. The righteous shall possess the land,
And dwell therein forever.

30. Quietly museth the righteous wisdom,
And his tongue uttereth judgment;
31. The law of his God in his heart,
His footsteps cannot slide.

32. Rogues waylay the righteous,
Seeking to slay him;
33. The LORD leaveth him not in their hand,
Nor counteth him godless in His judgment.

34. Seek the LORD, and keep His way,
That He exalt thee to possess the land;
Thou shalt see when the godless is cut off.

35. The godless have I seen in power,
Flourishing like a tree in native soil.
36. He passed away, and, lo, he is not;
I sought him, and he was not found.

37 Mark the perfect *man,* and behold the upright: for the end of *that* man *is* peace.

38 But the transgressors shall be destroyed together: the end of the wicked shall be cut off.

39 But the salvation of the righteous *is* of the LORD: *he is* their strength in the time of trouble.

40 And the LORD shall help them, and deliver them: he shall deliver them from the wicked, and save them, because they trust in him.

37. Watch piety, regard uprightness;
For the man of peace hath offspring;
38. But transgressors perish altogether;
The offspring of sinners is destroyed.

39. Yea, salvation of the righteous is of the LORD,
Their refuge in time of trouble.
40. For the LORD helpeth, and rescueth them,
Rescueth from the godless, and saveth them,
Because they have trusted in Him.

Mirror of Providence

A didactic psalm in the form of an acrostic, for mnemonic reasons. Its motto is in verse 3, trust in Yahaweh, repeated again at the close. It teaches the blessedness of the religion of Yahaweh as over against that of the heathen gods, because the former results in prosperity, the latter in ultimate disaster. It is effective by the cumulative force of iteration. Its theology is the old theology of reward and punishment in the things of earth, against which later Job protests. Nevertheless it has been a favorite Psalm with Christians. Tertullian called it the "Mirror of Providence." Luther called it the "Vesture of the pious," and the "Patience of the saints." The *godless,* as in previous Psalms, are the heathen; the followers of Yahaweh are the *poor, needy, righteous, saints,* etc. It is exclusively a Yahaweh Psalm, Lord (Adonai), in v. 13, being presumably late. *Rogues,* v. 32, is really *godless,* the former translation being adopted here for the preservation of the acrostic, I have endeavored to preserve the acrostic form in the English translation, at a very small expense of literalness.

XXXVIII

A Psalm of David to bring to remembrance.

O LORD, rebuke me not in thy wrath, neither chasten me in thy hot displeasure.

1. LORD, rebuke me not in Thy displeasure,
Nor chasten me in Thine indignation!

2 For thine arrows stick fast in me, and thy hand presseth me sore.

3 *There is* no soundness in my flesh because of thine anger; neither *is there any* rest in my bones because of my sin.

4 For mine iniquities are gone over mine head: as a heavy burden they are too heavy for me.

5 My wounds stink *and* are corrupt because of my foolishness.

6 I am troubled; I am bowed down greatly; I go mourning all the day long.

7 For my loins are filled with a loathsome *disease*: and *there is* no soundness in my flesh.

8 I am feeble and sore broken: I have roared by reason of the disquietness of my heart.

9 Lord, all my desire *is* before thee; and my groaning is not hid from thee.

10 My heart panteth, my strength faileth me: as for the light of mine eyes, it also is gone from me.

11 My lovers and my friends stand aloof from my sore; and my kinsmen stand afar off.

12 They also that seek after my life lay snares *for me;* and they that seek my hurt speak mischievous things, and imagine deceits all the day long.

13 But I, as a deaf *man,* heard not; and *I was* as a dumb man *that* openeth not his mouth.

14 Thus I was as a man that heareth not, and in whose mouth *are* no reproofs.

15 For in thee, O Lord, do I hope: thou wilt hear, O Lord my God.

16 For I said, *Hear me,* lest *otherwise* they should rejoice over me: when my foot slippeth, they magnify *themselves* against me.

17 For I *am* ready to halt, and my sorrow *is* continually before me.

2. For Thine arrows have stricken me,
And Thine hand smitten me.
3. No soundness in my flesh because of Thy wrath;
No wholeness in my bones because of my sin.

4. For my guilt hath passed over my head,
Like a heavy burden, too heavy for me.
5. My wounds are noisome and festered,
Because of my folly.
6. I stagger, am bowed down very sore;
All the day I have gone about mourning.
7. For my loins are full of burning,
No soundness in my flesh.

8. Benumbed and broken very sore,
I have roared for mine anguish.
10. I totter about, my strength hath failed me,
And the light of mine eyes—they, too; and I am all gone.

11. My friends and my kin stand aloof from my plague,
And my neighbors stood afar off.
12. Who seek my life layed snares;
Who desire my hurt spake guile,
And mutter mischief daily.

13. And I—like a deaf man hear not,
Like the dumb, that openeth not his mouth;
15. For in Thee, Lord, I hoped,
Thou wilt answer, Lord my God.

16. For I said: That they rejoice not over me!
When my foot slippeth, boast not against me!
17. For I am about to fall,
And my pain is ever before me;

18 For I will declare mine iniquity; I will be sorry for my sin.

19 But mine enemies *are* lively, *and* they are strong: and they that hate me wrongfully are multiplied.

20 They also that render evil for good are mine adversaries; because I follow *the thing that* good *is.*

21 Forsake me not, O LORD: O my God, be not far from me.

22 Make haste to help me, O Lord my salvation.

18. For my guilt I confess,
I am afraid for my sin;

19. And my foes causeless are strong,
And many they that hate me falsely,

20. And reward me evil for good,
Play my Satan, because I follow good.

21. Forsake me not, LORD;
My GOD, remove not from me.

22. Haste to my help, oh Lord of my salvation.

Confession of Sin

This is a penitential Psalm of the deepest dye, a Psalm for a solemn assembly in time of great national distress. It was for precisely such conditions as depicted in Isaiah $1^{4\,ff.}$. Indeed the similarity of both ideas and words in that passage suggests an acquaintance on Isaiah's part with this Psalm or one much like it. It commences with the same appeal, with slight change of words, as Ps. 6, and uses freely the liturgical formulae common in the earlier Psalms (cf. v ^{2} and 34^4, 3 and 3^{10}, 6 and 35^{14}, 8 and 22^{14}, 11 and 31^7, 16 and 13^4, 13 and 32^5, 19 and 35^{19}, 21 and 10^1, 22 and 22^{20}). This does not mean, however, that it is a Psalm composed out of other Psalms, or even that it used and knew those Psalms. Such phrases were a common liturgical good. The Psalm is vigorous and strong. It pictures the calamity of invasion and desolation which has befallen Judah as the result of sin, like Is. 1, and pictures that sin and the gloating and triumph of the foes in a succession of dismal stanzas. It is with verses 13 and 15 that we come to the beginning of the appeal. The *And I* (emphatic *I*) in 13, 16 and 17 suggest the suppliant king, and bring to mind the representations on Babylonian monuments of such suppliants, led by the priest, making themselves humble (the poor and needy) before God. Verse 18 contains the actual confession. This is followed by an appeal against the foes, the final call for help, and the concluding praise cry, the latter not so highly developed as is usually the case. Presumably such a liturgy was accompanied by, or accompanied sacrifice, and indeed that sequence is suggested in Is. $1^{10\,ff.}$. In the

popular thought, certainly, that was the important part of the atonement, against which conception Isaiah inveighs vehemently

In verse 4 the figure is of a heavy burden which, being too heavy, has forced him down and gone over his head. Verse 9 interrupts the thought, which, with the use of *Adonai* (Lord), marks this verse as a late pietistic gloss: *O Lord, before Thee is all my desire, and my groaning from Thee is not hid.* Verse 14 is an explanatory gloss on v. 13, with a refernce to Job 23 [4]:

> And I became like a man that heareth not,
> And in whose mouth are no arguments.

Verse 11, on the other hand, seems to have been in the mind of the writer of Job 19 [13-20]. In verse 20 *play my Satan,* i. e., be *my adversary* or *accuser,* is a denominative from the word Satan. We seem to be in the atmosphere of the ancient Job story (Job 1, 2, 42), which long antedates the discussion in the body of the book. The concluding praise cry is in general a familiar one (cf. 22 [19], 40 [13], 70 [1]), but the precise wording is uncertain. The use here of *Adonai,* Lord, suggests late revision.

According to the heading this Psalm was appointed to be used as a liturgy with the *azkara,* or memorial offering (cf. Lev. 2, 6, 24, Num. 5; see also Introduction). According to the Greek translation it was specifically for the Sabbath *azkara* (cf. Lev. 24). It became one of the penitential psalms of the Christian Church.

XXXIX

To the chief Musician, *even* to Jeduthun, A Psalm of David.

I SAID, I will take heed to my ways, that I sin not with my tongue: I will keep my mouth with a bridle, while the wicked is before me.

2 I was dumb with silence, I held my peace, *even* from good; and my sorrow was stirred.

3 My heart was hot within me; while I was musing the fire burned: *then* spake I with my tongue,

4 LORD, make me to know mine end, and the measure of my days, what it *is; that* I may know how frail I *am.*

1. I said, Let me guard my ways from sinning with my tongue;
   Put a muzzle as guard to my mouth, while the godless is still before me.
2. I was dumb, I kept still silence from good, and my pain was sore.
3. Hot my heart within me; in my musing fire kindleth, I spake with my tongue:
4. LORD, show me my fate, what it is;
   And the measure of my days;
   Let me know how I end.

5 Behold, thou hast made my days *as* a handbreath; and mine age *is* as nothing before thee: verily every man at his best state *is* altogether vanity. Selah.

6 Surely every man walketh in a vain shew: surely they are disquieted in vain: he heapeth up *riches,* and knoweth not who shall gather them.

7 And now, Lord, what wait I for? My hope *is* in thee.

8 Deliver me from all my transgressions: make me not the reproach of the foolish.

9 I was dumb, I opened not my mouth; because thou didst *it.*

10 Remove thy stroke away from me: I am consumed by the blow of thine hand.

11 When thou with rebukes dost correct man for iniquity, thou makest his beauty to consume away like a moth: surely every man *is* vanity. Selah.

12 Hear my prayer, O LORD, and give ear unto my cry; hold not thy peace at my tears: for I *am* a stranger with thee, *and* a sojourner, as all my fathers *were.*

13 O spare me, that I may recover strength, before I go hence, and be no more.

5. Behold, Thou hast made my days a span;
And my lifetime as nought before Thee;
Verily but vanity is every man at his best.
6. Verily man walketh in a semblance.
Selah.
Verily they strive after vanity;
Who heapeth up, knoweth not who shall gather it.
7. And now, what is my hope, LORD?
My trust is toward Thee.
8. Deliver me from all mine offences;
Make me not the reproach of the foolish.
9. Dumb was I, nor opened my mouth,
Because it was Thy doing.
10. Remove from me Thy plague;
By the blows of Thy hand I perish.
11. With rebukes Thou hast chastened man for sin,
And consumed like the moth his treasure.
Verily every man is vanity.
Selah.
12. Hear my prayer, O LORD,
And give ear to my cry,
Hold not Thy peace at my tears;
For I am a guest with Thee,
A sojourner, like all my fathers.
13. Look away from me, that I may have joy,
Ere yet I go hence—and am not!

The Problem of Evil

This Psalm is frequently called an elegy. That it was used as a liturgy is clear from the heading (for which see Introduction) and the two *selahs,* marking the points for the outbreak of music and shouting as it was chanted in the Temple. It closes also, after liturgical use, with something suggesting joy in answer to supplication. That it is old would seem probable from the unusual number of otherwise unknown

or uncommon words, in which it resembles the preceding Psalm. It is to be classed with penitentials because of the reference to the sufferings of the suppliant as a consequence of sins, with the regular ritual terms. The main theme is the problem of the meaning of life and more specifically of calamity. It is akin in this to Ps. 49, and to the books of Job and Ecclesiastes. The problem is treated in two stanzas, ending with similar refrains, strangely like Ecclesiastes (vv. 5, 11). The suppliant would hide his questioning from the heathen, but he cannot understand his affliction (*pain,* a ritual term for punishment of sin), and at last breaks out in questioning (cf. Jer. 20[9]), precisely the theme of the book of Job, the author of which evidently knew this Psalm. What is the meaning of God's dealing with him, what is to be the outcome? This stanza closes, as the sections of Ecclesiastes close, with the cry of vanity (*man at his best,* literally *established, is but vanity*). The second stanza contains the answer, which is: Trust in the Lord (here *Adonai*), continue to practise the rites of the religion of Yahaweh, and ask Him for relief from your calamities, for they come from Him. Then follows the liturgical appeal for favorable answer to the prayer.

It was apparently a liturgy for community use, the afflictions being those of pious Judah, contrasted with the godless heathen; but it also fits the individual problem, just as Job, in dealing with the problem of Israel's history, discusses in fact the problem of good and ill in human life. It is the first appearance of the theme in Hebrew literature, which does not mean that the theme itself was new. There has come down to us a Babylonian penitential dealing with a somewhat similar theme more than a thousand years earlier, which may be translated freely:

> "Who can learn the counsel of the gods in heaven?
> The counsel of God how hardly may he understand?
> How shall man comprehend the way of a god?
> Who lives at evening, by morning is dead.
> Suddenly he is distressed, speedily he is smitten.
> Now he is singing and dancing;
> Now he howls like a mourner.
> Like day and night their state changes.
> Now they hunger and are like corpses;
> Now they are full and think themselves gods.
> When it goes well, they speak of ascending to heaven;
> Are they distressed, they talk of descending to hell."

This Psalm was incorporated in the Anglican burial service at the Reformation.

XL.

To the chief Musician, A Psalm of David.

I WAITED patiently for the LORD; and he inclined unto me, and heard my cry.

2 He brought me up also out of a horrible pit, out of the miry clay, and set my feet upon a rock, *and* established my goings.

3 And he hath put a new song in my mouth, *even* praise unto our God: many shall see *it*, and fear, and shall trust in the LORD.

4 Blessed *is* that man that maketh the LORD his trust, and respecteth not the proud, nor such as turn aside to lies.

5 Many, O LORD my God, *are* thy wonderful works *which* thou hast done, and thy thoughts *which* are to us-ward: they cannot be reckoned up in order unto thee: *if* I would declare and speak *of them*, they are more than can be numbered.

6 Sacrifice and offering thou didst not desire; mine ears hast thou opened: burnt offering and sin offering hast thou not required.

7 Then said I, Lo, I come: in the volume of the book *it is* written of me,

8 I delight to do thy will, O my God: yea, thy law *is* within my heart.

9 I have preached righteousness in the great congregation: lo, I have not refrained my lips, O LORD, thou knowest.

10 I have not hid thy righteousness within my heart; I have declared thy faithfulness and thy salvation: I have not concealed thy loving kindness and thy truth from the great congregation.

1. Waiting I awaited the LORD,
   And He inclined to me and heard my cry,
2. And raised me from the pit of destruction, from the miry swamp,
   And set on a rock my feet, making firm my steps.

3. And He put in my mouth a new song.

PRAISE SONG OF OUR GOD

   Let many see and fear and trust in the LORD!
4. Blessed the man who hath made the LORD his trust,
   And turned not to Rahabs and false inciters.
5. Many Thy wonders Thou hast done, LORD my GOD;
   And Thy plans to usward, none ordereth unto Thee;
   Would I tell and declare them, they surpass counting.

6. Sacrifice and oblation Thou lovedst not;
   (Mine ears hast Thou opened)
   Whole burnt and sin offering Thou askedst not.
7. Then said I: Lo, I am come;
   (In the roll of the book it is written for me)
8. To do Thy will, my GOD, my pleasure,
   And Thy law is in mine inmost heart.

9. I brought tidings of righteousness in the great congregation;
   Lo, my lips I refrain not, LORD, Thou knowest.
10. Thy righteousness I hid not within my heart,
    Thy faithfulness and Thy salvation I told,
    Nor hid Thy love and Thy truth from the great congregation.

11 Withhold not thou thy tender mercies from me, O LORD: let thy loving kindness and thy truth continually preserve me.

12 For innumerable evils have compassed me about: mine iniquities have taken hold upon me, so that I am not able to look up; they are more than the hairs of mine head: therefore my heart faileth me.

13 Be pleased, O LORD, to deliver me: O LORD, make haste to help me.

14 Let them be ashamed and confounded together that seek after my soul to destroy it; let them be driven backward and put to shame that wish me evil.

15 Let them be desolate for a reward of their shame that say unto me, Aha, aha.

16 Let all those that seek thee rejoice and be glad in thee: let such as love thy salvation say continually, The LORD be magnified.

17 But I *am* poor and needy; *yet* the Lord thinketh upon me: thou *art* my help and my deliverer; make no tarrying, O my God.

11. Thou, LORD, refrain not
Thy mercies from me,
Let Thy love and Thy truth
forever protect me;
12. For evils have compassed me
without number;
Mine iniquities have overwhelmed me, and I cannot see;
They outnumber the hairs of
my head, and my heart
hath failed me.
13. Be pleased, O GOD, to rescue
me; LORD, haste to my help.

14. Be they shamed and confounded also that seek my
life to snatch it!
Turned back and dishonored
that delight in my hurt!
15. Dumbfounded in reward of
their idolatry
That say to me: Aha, aha!

16. Let all that seek Thee rejoice and be glad in Thee!
Let them that love Thy salvation say: Great is the
LORD!
17. And I—am poor and needy
alway;
GOD, haste Thee to me;
My help and my deliverer
Thou,
O LORD, tarry not.

Hymn of the Reformation

This is a composite liturgy of the Reformation period, after 621 B. C. It consists of an earlier penitential, contained in vv. 1, 2, 11-17, with a later composition inserted between. A variant of the latter part of the original Psalm (vv. 13-17) is found as Ps. 70, in the collection of the Prayers of David. This has come down to us in truncated form, minus the prelude of praise and petition contained in Ps. $40^{1, 2, 11, 12}$, and with the cry for help (40^{13}) in incomplete form (70^{1}). Otherwise the text preserved in the version in the Prayers of David (70) appears to be the more original (as in the case of 14 and 53), and has been followed in our translation. The principal difference will be found in the last stanza, where in Ps. 40 we have the line *the Lord careth for me* instead of GOD *haste Thee to me.* The latter seems more probable, as the

echo at the close, after a common fashion, of the cry at the beginning of the Psalm. Moreover, the line in Ps. 40 has the suspicious form *Adonai,* Lord. *Elohim* and *Yahaweh* are interchanged in the last line. Apparently in the original both names were intentionally used, of which double use the *Elohim* in the last line of 40 is a reminder; accordingly I have changed the first *Yahaweh* of 40 [13] to *Elohim,* following 70 [1].

The original Psalm was a cry for deliverance in national peril in a very common form. The opening is reminiscent of 27 [14] and 37 [1], and throughout verses 1, 2, 11-17 we have the language and motives familiar in the early Temple liturgies, as the rock stronghold of the Temple (3), the prayer that the exulting and boastful enemy be turned back (14), etc. It commences with the assertion of faith and reference to past deliverances (1, 2), followed by a cry for help in the present emergency (11); then a statement of the calamity, recognized as a consequence of sin (12). For this of course sacrifice must be offered, and verse 13 contains phrases regularly used in some connection with such sacrifices. Verses 14 and 15 are the somewhat triumphant prayer for vengeance on the invader. *Idolatry* in v. 15 is literally their *shameful thing,* a term frequently used for false gods. After this follows the praise shout (16) and the final confident call on God, in which, as usual, His faithful followers, as His suppliants, are designated the *poor* and *needy* (17). At a later date the latter part of this Psalm (vv. 13-17) was assigned as a liturgy for the *azkara,* at the trespass offering of the man too poor to offer a flesh offering (Lev. 5 [11 f]; see Introduction), and added with some other gleanings to the collection of the Prayers of David (51-72).

The original Psalm was made into a Reformation liturgy of the new covenant, with a denunciation of sacrifice in the spirit of Is. I. There we have a picture of the misery of Judah invaded and laid waste, as a consequence of its sins, with only Jerusalem uncaptured (vv. 2-9). Of course the people sought relief in the Temple, with sacrifices to Yahaweh, accompanied by some of the liturgies which we have been considering in this book of Psalms, their confidence being in the effect of sacrifice to appease Yahaweh. This idea Isaiah denounces as gross and unworthy materialism in the famous passage against sacrifice (1 [10-15]), demanding in its place real

penitence (16), and ethical not ritual righteousness (17-20). This was no new theme with the prophets (cf. 1 Sam. 15 [22], Hos. 6 [6]), but receives with Isaiah a tremendous new emphasis. He failed in immediate results, according to his own testimony, but left a band of disciples behind him (Is. 8 [16 ff]). The actual Reformation came three-quarters of a century later, with the adoption of Deuteronomy as *Torah,* the God given *Law* of Israel, and the abolition of all other sacrifice than that to Yahaweh at the one central shrine (2 K. 22, 23). Jeremiah is the great prophet of this reformation, who best tells us what it was understood to mean. It was the old covenant, which had been broken, but which had been consistently proclaimed by the prophets to be the word of God, who had not ordained sacrifices but a Law (Je. 1); and it was become a *new* covenant, a law to be written in the heart (Je. 31), a new religion of righteousness in the sense of ethical right doing and spiritual intercourse with God. Jeremiah continually harks back to Deuteronomy, and we find reflected in his prophecies, as in this Psalm, such passages of Deuteronomy as chaps. 5, 6, 31.

It was in the spirit and under the enthusiasm of this reformation that the old penitential Psalm, a liturgy for sacrifice in time of distress by invasion, to make atonement for the sins which were the cause of that calamity and appease Yahaweh, was made into a new liturgy along the lines of the teachings of Isaiah, made effective through the Reformation of Josiah, by the insertion of vv. 3-10. The new liturgy follows so exactly the line of thought of Is. 1 that it would seem to have been composed on it as a basis. We have from the old Psalm the conditions of the nation's need (vv. 1, 2), due to its sins (12-15), corresponding to Is. 1 [2-9]; but these cannot be atoned for by sacrifice and penitential liturgies (Is. 1 [10-15], Ps. 40 [6]), but only by repentance and doing of the will of God (Is. 1 [16, 17], Ps. 40 [7-10]); only then can God be approached and will He grant pardon and release (Is. 1 [18-20], Ps. 40 [11-17]).

The inserted portion commences (v. 3) with the call to sing a *new song,* i. e., a song of the *new* covenant, the *new* religion. Then a rubric or caption, giving the title of the new song, viz. *Tehillah* (praise song) *of our God.* This uses the theme of the old Psalm, *waiting* or *trust* in Yahaweh, as its motive, telling of the wonders of His power, both trust and wonders being expressed in contemporamous terms of the new religion.

So v. 4, *rahabs and false inciters.* Rahab is in the old mythology the name of a cosmogonic monster. Isaiah (30 [7]) calls Egypt Rahab (see also Ps. 87 [4]). From the latter days of the kingdom of Israel, after the fall of Damascus (732) had brought Assyria into immediate contact with Palestine, Egypt continually, until the fall of Jerusalem, incited Israel and Judah to rebellion against first Assyria and then Babylon, with a view to preserving an independent friendly buffer state between herself and those great Asiatic powers. Hosea records this. Isaiah most vigorously protested against such alliance, which meant trust in Egypt's gods and contamination with idolatry, and called constantly for trust in Yahaweh only and no foreign alliances. At the time of the wars with Nebuchadrezzar Jeremiah took a somewhat similar attitude as to the Egyptian alliance. Josiah actually put in practise Isaiah's teachings, so far as Egypt was concerned, and lost his life in the battle of Megiddo, 606 B. C. Trust in Yahaweh is here interpreted in the thought and language of Isaiah, as not consonant with trust in Egypt and the conspiracies to which she was continually inciting, and for support in which Judah had too often relied on the false promises of help and support made by her. The use of the plural here makes the meaning of the phrase somewhat general, as it were Egypt and her ilk, *inciters* to rebellion by promises they cannot fulfil. The reference to God's wonders in v. 5, *which none ordereth unto Thee,* and as *surpassing counting,* is an expression of monotheism of the sort developed so fully in the Deutero-Isaiah (cf. Is. 40 [1]).

The following stanza (6-10) contains the denunciation of sacrifice and the exaltation as over against it of the new *torah* or *Law,* contained in Deuteronomy, given to Israel by the direct word of God through Moses, in the language of Isaiah, Jeremiah and Deuteronomy itself. The two lines, *Mine ears hast Thou opened* (for which the Greek has, *But a body Thou didst prepare for me,* and the Latin Vulgate, *But ears Thou didst perfect for me*), and, *In the roll of the book it is written for (or of) me,* break the meter and the sequence, and sound like later explanatory glosses, the latter taken directly from the book of Deuteronomy (31 [9]), and the former (if the text is correct) a variant of a common phrase for giving and receiving instruction (cf. Is. 50 [4]), to *awake, open* and the like the ear.

This stanza raises the question, how could such a denunciation of sacrifice find and maintain its place in a book of Temple liturgies used primarily in connection with sacrifice? One may ask, with but little less force, How could such similar and even much stronger condemnations as we find in a long line of prophets, like Amos, Hosea, Isaiah, Micah, Jeremiah, be not only tolerated by men who were continually offering sacrifice, and, as the generations went on, multiplying sacrifices, but regarded as inspired? Moreover, Isaiah himself loved the Temple, and evidently took part constantly and *con amore* in its services, which involved sacrifices. So did Jeremiah. So did Jesus and St. Paul. Isaiah's position was very similar to that of the great Christian reformers with regard to the sacraments. When they denounced in what often seemed extreme terms the abuses, the materialism and the superstitions connected with the sacraments of the Christian Church, they had no intention of abolishing the sacraments themselves. Such utterances as those of the prophets referred to, and of this Psalm, must be understood and interpreted in the same way as the anti-sacramental utterances of the Reformers. Perhaps, so far as sacrifice was concerned, the ultimate result of the Reformation is best expressed in Prov. 21 [3]:

> To do justice and judgment,
> Is more acceptable to the LORD than sacrifice.

To those so holding this liturgy could not be offensive; but, on the other hand, liturgies of this order, or expressing the attitude of this Psalm toward sacrifice are very few (fully only 51, partially 50 and 69), and limited to one period.

The concluding stanza of the *new song* (9, 10) is purposely brought into connection with the succeeding verse of the old Psalm, as the beginning of that song had been brought into connection with the preceding section of that Psalm. The writer of this stanza evidently had vividly before his mind's eye the dramatic character and the great importance of the public reading and adoption of the *Torah* of Deuteronomy in the Temple before *the great congregation* (an old phrase, cf. among other passages Ps. 22 [25]), as described in Kings and reflected in Jeremiah. We have the promulgation mentioned as a declaration of good tidings (v. 9), a gospel, the same word used in Is. 40 [9]. With the *new song* (3) and the *none*

ordereth unto Thee (5) we have thus three specific instances of marked linguistic affinity between this part of the Psalm and the earlier chapters of Deutero-Isaiah. This does not, I think, mean borrowing. The Psalm is earlier than the prophecy. These ideas, and with them a special phraseology to express them, began with the Reformation, with its new covenant and new theology. This was further developed after the Exile in the prophetic outlook of a new birth of the nation on new and higher lines, expressed in Deutero-Isaiah, and finding its psalmody in the Prayer of Moses (Ps. 90-99).

This liturgy must, I think, have been composed after the Reformation, while that was fresh and vivid in mind, and its friends and supporters had the full authority of the high priest and the king behind them. I think it would scarcely have been composed after the death of the latter.

Verses 6-8 of this Psalm are cited (from the Greek translation) in Heb. 10^{5-6} of Jesus as the fulfilment of their true meaning. This Psalm gave the motto of Queen Elizabeth's gold coinage, as of certain of our American silver coinage (v. 3).

XLI

To the chief Musician, A Psalm of David.

BLESSED *is* he that considereth the poor: the LORD will deliver him in time of trouble.

2 The LORD will preserve him, and keep him alive; *and* he shall be blessed upon the earth: and thou wilt not deliver him unto the will of his enemies.

3 The LORD will strengthen him upon the bed of languishing: thou wilt make all his bed in his sickness.

4 I said, LORD, be merciful unto me: heal my soul; for I have sinned against thee.

5 Mine enemies speak evil of me, When shall he die, and his name perish?

6 And if he come to see *me*, he speaketh vanity: his heart gathereth iniquity to itself; *when* he goeth abroad, he telleth *it*.

1. Happy they! A *maskil* for the poor.

2. In the day of trouble the LORD rescueth him;
   He keepeth him and maketh him live,
   And giveth him not into the hand of His foes.
3. The LORD sustaineth him on the pallet of disease,
   All his bed hast Thou changed in his sickness.

4. I said, LORD, pity me,
   Heal me, for I have sinned against Thee.

5. Mine enemies bespeak me ill:
   When will he die and his name perish?
6. And if He come to see, he uttereth a lie,
   His heart heapeth up deviltry;
   He goeth forth, he uttereth it also,

7 All that hate me whisper together against me: against me do they devise my hurt.

8 An evil disease, *say they,* cleaveth fast unto him and *now* that he lieth he shall rise up no more.

9 Yea, mine own familiar friend, in whom I trusted, which did eat of my bread, hath lifted up *his* heel against me.

10 But thou, O LORD, be merciful unto me, and raise me up, that I may requite them.

11 By this I know that thou favourest me, because mine enemy doth not triumph over me.

12 And as for me, thou upholdest me in mine integrity, and settest me before thy face for ever.

7. Against me all my haters make charms,
They devise evil toward me:
8. Be the plague of Belial heavy upon him,
And when he hath lain down, let him rise no more.
9. Yea, even mine ally,
In whom I trusted,
That eateth my bread,
Hath made great magic against me.
10. And Thou, LORD, pity me and raise me up,
And let me be avenged on them.
11. By this I know that Thou art pleased with me,
Because mine enemies shout not over me.
12. And I—in my blamelessness Thou hast grasped me,
And established me before Thee forever.

A Penitential

A penitential for use primarily in case of national calamity, connected apparently with a plague, or with the illness of the king.

1. The first line is not an intelligible sentence. I have translated it literally as a *happy they* psalm, which is a liturgy for deliverance of the *poor* from some trouble. This much is certain, that the Psalm has to do with the relief of the poor and needy, the phrase regularly used in the earlier Psalms, the prophets and Job for Israel and Judah (cf. Is. 14^{30}, 25^{4}, Job 5^{16}, and above all the old hymn contained in 1 Sam. 2, which in many of its phrases parallels the first stanza of this Psalm). After *maketh him live* (2) occur the words *he is made happy,* or prosperous, *in the land,* which break the metre and interrupt the sense. Perhaps they are a gloss explanatory of the preceding phrase. *Hand of his foes,* following the Greek translation, as the Hebrew seems unintelligible. The last verse of this stanza (3) states the affliction from which the suppliant asks relief, apparently sickness in the literal sense. This might be either sickness of the king, in whom the nation was personified, or a plague or epidemic affecting the whole community. *Changed his bed,* etc., is a pregnant phrase mean-

ing changed into health the sickness which had brought him to bed. This stanza is the sort of anticipatory self-assurance with which such Psalms frequently commence, psychologically a method of appeasement intended to secure favor. This is followed by the direct personal appeal of the suppliant for healing, and confession of sin (4) as the cause of the sickness, in this case, apparently, by opening the way, through displeasing or alienating Yahaweh, to the demon charms of his heathen enemies (5). Then follows a long passage (5-9) ascribing the sickness to the plots and charms of the heathen. The words translated, *lie* and *heapeth up deviltry* (6) are words frequently connected with the service of false gods. *Belial* (8) is a word of uncertain meaning, used to describe devilish men and things. *Mine ally* (9), i. e., the king or people with whom he is at peace; further defined as one who has broken bread with him, and hence should be bound to him with a tie of friendliness. Then follows the second petition, including the usual prayer for vengeance (10, 11), and the praise cry of the petitioner answered (12).

Such Psalms, originally for relief in national calamity, became later liturgies for the individual in his similar need. Verse 9 is cited in John 13 [18] with application to Judas Iscariot, and a similar reference is contained in Acts 1 [16].

Doxology

13. Blessed be the LORD God of Israel from everlasting, and to everlasting. Amen and Amen.	Blessed be the LORD, the GOD of Israel, From everlasting and to everlasting. Amen and Amen.

This, which is printed in our Bibles as v. 13 of the preceding Psalm, was the doxology for any liturgy, to be used at its close. The sacrificial liturgy regularly ended with a blessing toward God, after which the priestly blessing was pronounced, the putting of the name of Yahaweh upon His people. The *amen* response of the people, on all occasions where such was used, was made in duplicate, as here.

Lecture III.—The Penitentials of Shechem

Analysis of Shechem Psalter—Historical Notes—The Fourteen Penitentials—Charms and Incantations—The Three Joy Hymns —A Great Ark Song—The Curse—Other Gleanings—A Messianic Conclusion.

BOOK II*

*As pointed out in the Introduction, Book II consisted originally of Psalms 51-73, Book III of Psalms 42-50, 73-89. The original order of books has been restored in this volume, but the usual numbering of the individual Psalms retained.

Psalms 51-64 constitute a collection of penitentials, carefully arranged, all ascribed to David, and almost all provided with historical headings connecting them with events in David's life, in addition to the liturgical and musical notes. As pointed out in the Introduction this collection is clearly Israelite, and was presumably brought to Jerusalem, like Deuteronomy, at the time of the fall of the kingdom of Israel. For its development and adaptation for use in the Jerusalem Temple and its very careful arrangement and organization we may perhaps find an explanation in Is. 8^{16-18}. To this collection of penitentials were added in the final assembling of the book three joy hymns from one "Davidic" source, and hence all included under one caption as *Psalms of David* (65-67); a great Israelite hymn of triumph, 68; one more penitential, 69; and an Azkara liturgy (70). These appear to have been gleanings from Schechemite psalmodies, not included in the original book of Schechemite penitentials. All, however, were liturgies of the temple at Shechem. This temple stood on Mt. Gerizim (Dt. $27^{4-8, 12}$),[1] and the Samaritan temple erected on that mountain after the Captivity was the continuator of this ancient shrine. Apparently, like the shrines of Bethel and Dan, and unlike the Temple at Jerusalem, the temple of Shechem was a simple, primitive construction, consisting of little more

[1] The Jewish Masoretic text has substituted Ebal for Gerizim in verse 4, but in verses 12, 13 correctly records Gerizim as the name of the mountain of blessing, and Ebal as the mountain of cursing. The Samaritan Hebrew text reads Gerizim and not Ebal in verse 4.

than the altar and the sacred stones, the worshippers worshipping in the open. While it may have been fortified, it could never, in spite of the height and difficulty of access, have been a mighty fortress, because of the lack of living water. The invader would have had the advantage of an abundant and perennial water supply in the valley below, while the occupants of this Zion would have been dependent on cisterns. For the same reason there never could have been a city on Gerizim, but only a small town of Temple priests and servants. The city lay in the valley below, not fortified, owing to its peculiar form and position, by cirumvallation, but provided with holds at the eastern and western ends of the valley respectively. The Temple on Gerizim was not the parish church of Shechem. Other shrines played that part, and of these there were not a few in the immediate neighborhood, notable among which is the still existing (now Mohammedan) Tomb of Joseph, close to the hold at the eastern end of the Shechem valley. Near this again lay the well of Jacob; while at no great distance are the tombs of Joshua, Phinehas and other ancient leaders. The sanctuary of the covenant on Mt. Gerizim was rather the cathedral, to be visited by all Israelites for the great festivals. It was a place of superlative holiness, and its devotees claimed for it the unique right, as the altar of the covenant, ordained by Moses and established by the elders at the time of the conquest, of sacrifice. There only might bloody sacrifice be offered and thither every Israelite should come to celebrate the three great pilgrim feasts: Passover, Weeks and Tabernacles. This claim to be the only place of sacrifice was later adopted by the Zion of Jerusalem, together with the Deuteronomic code of laws. Only the little remnant of Samaritans continued to honor the older sanctuary, and on Gerizim they still celebrate the Passover in the primitive fashion. They have, however, been driven off the highest point of the mountain, where the ancient altar stood, and their present place of burning is on lower ground westward; but they still preserve the tradition of the ancient site, which is also testified to by its ruins, and there are spots on that ancient site which to this day no Samaritan will tread but with bared feet.

Through 70 the Psalms contained in this book are derived from Israelite sources, although arranged for use in the Jeru-

salem Temple and hence entitled "of David."[1] To the Psalm book thus formed was added later from Judean sources, and without a heading, Ps. 71. When finally books I and II were combined into one greater Psalter of the Jerusalem Temple, in the exilian or early post-exilian period, the whole was framed, as it were, by two Messianic hymns, 2 and 72, a doxology was added (72[18, 19]), and the colophon (72[20]): *The Prayers of David the son of Jesse are ended.*

LI

To the chief Musician, A Psalm of David, when Nathan the prophet came unto him, after he had gone in to Bathsheba.

HAVE mercy upon me, O God, according to thy lovingkindness: according unto the multitude of thy tender mercies blot out my transgressions.

2 Wash me thoroughly from mine iniquity, and cleanse me from my sin.

3 For I acknowledge my transgressions: and my sin *is* ever before me.

4 Against thee, thee only, have I sinned, and done *this* evil in thy sight: that thou mightest be justified when thou speakest, *and* be clear when thou judgest.

5 Behold, I was shapen in iniquity; and in sin did my mother conceive me.

6 Behold, thou desirest truth in the inward parts: and in the hidden *part* thou shalt make me to know wisdom.

7 Purge me with hyssop, and I shall be clean: wash me, and I shall be whiter than snow.

8 Make me to hear joy and gladness; *that* the bones *which* thou hast broken may rejoice.

9 Hide thy face from my sins, and blot out all mine iniquities.

1. Pity me, O God, according to Thy love,
   In Thine abounding mercy wipe out mine offences.
2. Throughly wash me from my guilt,
   And cleanse me from my sin.
3. For I confess mine offences;
   And my sin is ever before me.
4. Against Thee only have I sinned,
   And done the evil in Thy sight:
   That Thou shouldst be right in Thy words,
   Accurate in Thy judgment.
5. Behold, in guilt was I begotten,
   And in sin my mother conceived me.
6. Lo, Thou desirest truth within,
   And teachest me wisdom secretly;
7. Thou purgest me with hyssop, and I am clean,
   Thou washest me, and I am whiter than snow.
8. Thou makest me hear joy and gladness,
   Till the bones Thou hast broken exult.
9. Hide Thy face from my sin,
   And wipe out all my guilt;

[1] It is worthy of note that in this collection we find the same emphasis on the love of God which is characteristic of Hosea and Deuteronomy.

10 Create in me a clean heart, O God; and renew a right spirit within me.

11 Cast me not away from thy presence; and take not thy Holy Spirit from me.

12 Restore unto me the joy of thy salvation; and uphold me *with thy* free Spirit.

13 *Then* will I teach transgressors thy ways; and sinners shall be converted unto thee.

14 Deliver me from bloodguiltiness, O God, thou God of my salvation: *and* my tongue shall sing aloud of thy righteousness.

15 O Lord, open thou my lips; and my mouth shall shew forth thy praise.

16 For thou desirest not sacrifice; else would I give *it*: thou delightest not in burnt offering.

17 The sacrifices of God *are a* broken spirit: a broken and a contrite heart, O God, thou wilt not despise.

18 Do good in thy good pleasure unto Zion: build thou the walls of Jerusalem.

19 Then shalt thou be pleased with the sacrifices of righteousness, with burnt offering and whole burnt offering: then shall they offer bullocks upon thine altar.

10. Make me a clean heart, O GOD,
And renew a firm spirit within me.
11. Cast me not away from Thy face,
And take not Thy holy spirit from me;
12. Restore me the joy of Thy salvation,
And with willing spirit support me.
13. Let me teach transgressors Thy ways,
That sinners may turn to Thee.
14. Rescue me from blood, O GOD,
GOD of my salvation.
My tongue shouteth Thy righteousness.
15. The Lord openeth my lips,
And my mouth declareth Thy praise.
16. For Thou delightest not in the sacrifice that I may give;
In burnt offering Thou hast no pleasure.
17. The sacrifices of GOD are a broken spirit,
A crushed and broken heart Thou despisest not, O GOD.
18. Show good in Thy kindness unto Zion,
Build thou the walls of Jerusalem;
19. Then shalt Thou have pleasure in right sacrifices,
Burnt offering, and entire;
Then shall they offer on Thine altar bullocks.

Psalm of Purification

This Psalm breathes the same atmosphere as Ps. 40. Like Is. I it lays the stress on purification, and not merely on the ritual acts of purification, but on what they symbolize of purging of the heart from uncleanness and sin. As over against the material side of sacrifice, the feeding God with sheep and

bullocks, it emphasizes, like Ps. 69, as the part of the sacrificial ritual acceptable to Him, the praise songs which go up from the hearts of His worshippers, the same idea expressed in that old title of God: "Inhabiter of the praise songs of Israel." The original Psalm ended with vs. 17.

Pity me (1); the old familiar appeal (cf. Ps. 4[1]). *Wipe out*, erase from the book or tablet of life on which they are written; an old and common idea, which meets us also in Babylonian liturgies. This idea of the book of life is found in Ps. 9[6], 69[28], Deut 9[14], 29[19], 2 K. 14[27], Ex. 32[32], Is. 43[25], to cite a few references among many. It runs through all Hebrew literature, and comes down into the New Testament (cf. Phil. 4[3], Rev. 3[5]). Following this preliminary appeal comes the plea for purification (2) by washing, and the requisite confession of sin (3), without which as a preliminary no sacrifice, no praise song, no purification rites could be effective, a conception as ancient as modern, common to the Babylonian as to the Hebrew and the Christian religions. *Against Thee only* (4) expresses Hebrew monotheism in contrast with heathen polytheism. Babylonian penitentials are full of the search after the deity offended, naming this god and that, and frequently "the god unknown," "the goddess unknown," in their effort to locate the offended deity. To the Judean or Israelite worshipper of the orthodox faith the sin which has produced the calamity can be only against the one God, *Yahaweh* or *Elohim*.

5. The inherent sinfulness of man was a tenet of the Hebrew (cf. Is. 6, Job 15, 25) as of the Babylonian and many other religions. The Hebrew connected it with the act of conception (cf. the story of Eden, Gen. 3). That act made man or woman unclean. So the man might not go to battle or take part in a sacrifice within a certain time after lying with a woman, and rituals of cleansing were provided in the Law. This is the *word* and *judgment* of God referred to in vv. 4, 5. *That Thou shouldest be;* after the Hebrew manner of expressing as the divine purpose what we might often express as a sequence. Man is by nature, from birth, sinful and unclean before God, as is shown clearly in the word and laws of God.

6-8. Ritual cleanliness was and is a common law of religion. Washings were universally prescribed, accompanied often with

the use of certain herbs, and temples were always provided with lavers and pools for purification. Among the Hebrews the ritual of washing played an important part, cf. the story of Naaman (2 K. 5), and the provisions for ritual use of water in cleansing guilt in the Holiness laws (Lev. 13 ff), where also the use of hyssop is directed. This ritual became in the later days, because of its evident and effective symbolism, almost sacramental, as with the Essenes, and the followers of John the Baptist, and ultimately altogether so in Christian baptism. In these verses we have the hymn to accompany the ritual acts of purification, using the old familiar ritual language, which lies behind Is. 1 [16-18], but emphasizing (v. 6) the spiritual significance of the act, that the cleansing of the body is a symbol of the cleansing of the unseen inward or secret parts of the man, and ending with a praise cry, corresponding in thought to Is. 1 [19, 20]; for Isaiah when he wrote that prophecy had such a ritual as this in mind. The figure of the *broken bones* here used is a favorite one (Cf. Ps. 35 [10], 44 [19], Is. 38 [13]).

9-12. The ritual act of purification completed, there follows the petition of the purified suppliant for the blessing which should come to the clean, repeating first the petition with which the Psalm began for the remission of guilt and the effacing of the record of it from the book of life, and then praying for the inward purification of which the outward was but a symbol in one of the most spiritual passages in the whole Psalter. The word *spirit*, it will be observed, occurs three times. The spirit of God in man expressed itself in common thought in mighty or extraordinary or even outrageous acts, just as God's spirit expressed Him in nature. It was by inspiration that Samson wrought his deeds of superhuman strength, that men went mad, tore off their clothes, and rolled on the ground in ecstasies of so-called prophecy. But there was another conception, also early, and at last made dominant through the teaching of the higher prophecy, which is beautifully and forcibly expressed in the story of Elijah (1 K. 19), of the true spirit of God as the still small voice (cf. also Job 4 [15f]) in the heart of man, instead of these storm and whirlwind manifestations of power. That is the conception of this passage. *Clean heart* and *firm spirit* (10) express our clear conscience and consequent *confident spirit*. *Cast me not away from Thy face* (11) is an old idea expressed,

as it were, in reversed form, and in that form familiar in the late post-exilian literature (cf. Jer. 7 [15], 2 K. 13 [23], 17 [20], 24 [20]). *Thy holy spirit,* or *spirit of Thy holiness* (cf. Is. 63 [10]) expresses the inspiration of the suppliant by that essential element of God, His holiness. With that relation undisturbed he may confidently expect renewed joy in the deliverances or victories (*salvation* 12) wrought for him by God, and the willing support of God's spiritual presence within him. The thought of the passage in its origin is ancient prophetic good, as shown in the story of Elijah already referred to (cf. also 1 Sam. 10 [9]); it finds fuller expression in the late pre-exilian and exilian prophets, Jeremiah and Ezekiel, and especially the latter (11 [19], and 36 [26 ff]), who seem to have our Psalm behind them.

The following stanza, 13, 14, commencing with a didactic clause, closes with the praise cry, usually connected in some way with the sacrifice, expressing the suppliant's confident hope that his pardon and release from mortal peril (*blood,* i. e., not blood guilt, but the shedding of his own life blood) may be an example to lead other transgressors to God. *God of my salvation,* regarded by some as a gloss, is vouched for in a similar relation to the ritual by Ps. 24 [5]. The sacrificial clause, 15-17, expresses the spirit of the writing prophets from Hosea to Jeremiah (cf. Hos. 6 [6], Is. 1) of protest against the material view of sacrifice. This liturgy implies sacrifice (16), but emphasizes above it the purification and praise song (15) parts of the ritual, and accompanies the sacrifice, as it had the purification, with a spiritual interpretation (17), not unfamiliar earlier (cf. Ps. 34 [18]), and which became a favorite with the Deutero-Isaiah (cf. Is. 57 [15], 66 [2]). Verse 15 expressed the same idea with regard to the praise song in its relation to sacrifice as Ps. 69 [30f], but the word *Adonai* (Lord) suggests either a late addition, or a change of the text by a scribe.

To this Psalm was added later, either in the Exile, or in the century succeeding the Exile and preceding Nehemiah, a stanza as unappreciative and subversive of the spirit of the preceding Psalm as the speeches of Elihu are of the book of Job. The composer seems to interpret the exaltation of purification and praise over sacrifice as meaning that the latter could not be properly offered because of the unwalled condition of Jerusalem, so lamented and bewailed before the time of Nehemiah (cf. book of Nehemiah), and without these sacrifices the bounties of God could not be realized. He therefore beseeches

the blessing of God on Zion to build up the walls of Jerusalem, with the promise that then there shall be offered unto Him the richest and most desirable of all offerings, holocausts of bullocks. It represents the old sacrificial view of religion, as showing itself in what we may call the Catholic revival of Ezekiel, which culminated in the legalism of Ezra two hundred years later.

The collection of liturgies of which this Psalm is the first (51-72) is marked by the use of the name *Elohim* for the Divinity as of Israelite origin, and, as pointed out in the Introduction, it was, like the book of Deuteronomy, adopted and adapted for use in the Jerusalem Temple sometime after the fall of Samaria (721 B. C.), perhaps at the Reformation of Josiah (621 B. C.), when Deuteronomy was adopted as the Bible of the Judeans. At the time of the capture of Samaria the religion of Israel stood spiritually and ethically above that of Judah, as is shown by a comparison of the Elohistic and Yahawistic narratives in the Pentateuch, and as testified to by both Jeremiah and Ezekiel. It was the impact of such higher thought as is represented in Deuteronomy and in this Psalm (in its original form) which brought about the renaissance in Judah, of the time of Hezekiah and Isaiah, out of which again came the Reformation of Josiah and Jeremiah. This Psalm seems to have been originally a general penitential for national use at solemn assemblies; rather than a liturgy for special occasions.

Verse 4[b] (Greek translation) is quoted in Rom. 3[4], and, without actual citation, words and thoughts of this Psalm lie behind an astonishing number of New Testament passages. It may be said, incidentally, that no other book of the Old Testament was so familiar to the New Testament writers and so used by them as the book of Psalms. This is one of the seven great penitentials of the Christian Church, especially assigned for the opening of Lent. Thus rendered especially familiar it has been a source of consolation and support to many in the hour of trial. Henry V of England caused it to be read to him on his deathbed; and when they came to v. 18, the record says, he declared his bitter disappointment that he had not lived to follow up his preparations to deliver Jerusalem. Thomas More and Lady Jane Grey recited it on their knees at the scaffold; and Count Egmont on the way thither.

LII

For the Chief Musician, Maschil of David: When Doeg the Edomite came and told Saul, and said unto him, David is come to the house of Ahimelech.

WHY boastest thou thyself in mischief, O mighty man? the goodness of God *endureth* continually.

2 Thy tongue deviseth mischiefs; like a sharp razor, working deceitfully.

3 Thou lovest evil more than good; *and* lying rather than to speak righteousness. Selah.

4 Thou lovest all devouring words, O *thou* deceitful tongue.

5 God shall likewise destroy thee for ever, he shall take thee away, and pluck thee out of *thy* dwelling place, and root thee out of the land of the living. Selah.

6 The righteous also shall see, and fear, and shall laugh at him:

7 Lo, *this* is the man *that* made not God his strength; but trusted in the abundance of his riches, *and* strengthened himself in his wickedness.

8 But I *am* like a green olive tree in the house of God: I trust in the mercy of God for ever and ever.

9 I will praise the for ever, because thou hast done *it*: and I will wait on thy name; for *it is* good before thy saints.

1. Why boastest thou in the bad, the warrior?
   God's love every day.
2. Guile thy tongue deviseth,
   Like a sharp knife making deceit;
3. Thou hast loved bad more than good,
   Lies than speaking right.
   Selah.
4. Thou hast loved all words of devouring,
   Tongue of deceit.
5. So God break thee down forever,
   Grasp and tear thee out of house,
   And thy root from the land of the living. Selah.
6. And the righteous shall see and stand in awe,
   And they shall laugh at him:
7. Behold the man that maketh not God his stronghold,
   But trusteth in his great riches,
   Strengtheneth himself in his guile.
8. And I—like a green olive in God's house,
   Have trusted in God's love for ever and aye.
9. I will thank Thee alway, for Thou hast done it,
   And I wait on Thy name, for it is good to Thy beloved,

Maskil Against Evil Machinations

This is the first of a series of four *maskils* (see Introduction). It is of the nature of an incantation against the wiles and machinations of a foe who has not made open war, but has brought Israel into distress of some sort by magic power, i. e., guile, deceit and lies, all terms applied to heathen gods and worship.

The first verse is untranslatable, as witness the translations. It sounds curiously like a heading of the Psalm in two parts;

first its purpose, against some one to be named on occasion of its use, here designated *the warrior,* and in v. 7 *the man,* who is employing the evil power to injure the suppliant; secondly, the method by which this is to be overcome, cited roughly from v. 8, by the love of *Elohim* (God), in which the suppliant trusts at all times.

The first stanza (2, 3) describes the wicked methods of this adversary in necessarily vague terms, after which comes an outburst of shouting and music, indicated by *selah.* The second stanza (4, 5), after stating the purpose of his adversary, to devour the suppliant by his wiles, announces (or prays for) in harsh and archaic phraseology the punishment of the adversary in life and property by means of the name and power of Elohim. After which comes another outburst of noise and shouting (*selah*). Then comes the summons to the followers of Elohim to triumph over the godless adversary (61 [7]), here described as the *rich,* as against the *poor,* the common designation of the faithful Israelite. Then follows the thanks song of the suppliant (8, 9), his sacrifice accepted and hence his prayer answered, who describes himself in the language of that olive growing country as like an olive tree, ever fresh and green in the courts of God's house (cf. Jer. 11 [16]).

Such a liturgy, originally designated for royal or national use, lent itself readily to the use of the ordinary sufferer from sickness or other calamity, ascribed to demoniac possession due to the wiles of enemies.

LIII, See XIV

To the chief Musician on Neginoth, Maschil, *A Psalm* of David, when the Ziphims came and said to Saul, Doth not David hide himself with us?

SAVE me, O God, by thy name, and judge me by thy strength.

2 Hear my prayer, O God; give ear to the words of my mouth.

3 For strangers are risen up against me, and oppressors seek after my soul: they have not set God before them. Selah.

4 Behold, God *is* mine helper: the Lord *is* with them that uphold my soul.

1. God, by Thy name save me,
   And by Thy might give judgment for me.
2. God, hear my prayer,
   Give ear to the words of my mouth.
3. For strangers are risen against me,
   And the frightful seek my life,
   Who have not set God before them.
   Selah.
4. Behold, God is my helper,
   The Lord sustaineth me.

5 He shall reward evil unto mine enemies: cut them off in thy truth.

6 I will freely sacrifice unto thee: I will praise thy name, O LORD; for *it is* good.

7 For he hath delivered me out of all trouble: and mine eye hath seen *his desire* upon mine enemies.

5. He requiteth the evil to mine adversaries;
   By Thy truth exterminate them.
6. With free will I would sacrifice to Thee,
   Thank Thy name, LORD, for it is good.
7. For from every strait He hath rescued me;
   And mine eye hath looked on my foes.

Maskil Against Invaders

This *maskil* is a liturgy for deliverance from invading foes. It lays special stress on the names *Elohim* and *Yahaweh* as the delivering power against the gods of the strangers.

The first stanza (1-3) is the petition, with statement of its cause, viz., the invasion of foreigners of alien religion, who are working frightfulness in the land; and is followed by the *selah*. *Save me* (1) is equivalent *to give me victory*. The second stanza (4, 5) is partly confident statement of, partly confident prayer for the extermination of the invaders. Lord (4) is, I fancy, a later scribal substitution for either *my God* (*Elohim*) or *Yahaweh*. The third stanza (6, 7) is the sacrificial praise cry for the thank offering, given of *free will*, and not a regular specified sacrifice. *And mine eye hath looked, etc.*, is a common Psalm phrase to describe victory (cf. 59 10),

LV

To the chief Musician on Neginoth, Maschil, *A Psalm* of David.

GIVE ear to my prayer, O God; and hide not thyself from my supplication.

2 Attend unto me, and hear me: I mourn in my complaint, and make a noise;

3 Because of the voice of the enemy, because of the oppression of the wicked: for they cast iniquity upon me, and in wrath they hate me.

4 My heart is sore pained within me: and the terrors of death are fallen upon me.

1. Give ear, O GOD, to my prayer,
   And hide not from my supplication.
2. Attend to me and answer me,
   I chant fervently and lament;
3. From the voice of the foe,
   From the magic of the godless;
   For they shake against me an image,
   And in anger persecute me.
4. My heart is in anguish within me,
   And death's terrors are fallen upon me;

5 Fearfulness and trembling are come upon me, and horror hath overwhelmed me.

6 And I said, Oh that I had wings like a dove! *for then* would I fly away, and be at rest.

7 Lo, *then* would I wander far off, *and* remain in the wilderness. Selah.

8 I would hasten my escape from the windy storm *and* tempest.

9 Destroy, O Lord, *and* divide their tongues: for I have seen violence and strife in the city.

10 Day and night they go about it upon the walls thereof: mischief also and sorrow *are* in the midst of it.

11 Wickedness *is* in the midst thereof: deceit and guile depart not from her streets.

12 For *it was* not an enemy *that* reproacheth me; then I could have borne *it*: neither *was it* he that hated me *that* did magnify *himself* against me; then I would have hid myself from him:

13 But *it was* thou, a man mine equal, my guide, and mine acquaintance.

14 We took sweet counsel together, *and* walked unto the house of God in company.

15 Let death seize upon them, *and* let them go down quick into hell: for wickedness *is* in their dwellings, *and* among them.

16 As for me, I will call upon God; and the LORD shall save me.

17 Evening, and morning, and at noon, will I pray, and cry aloud: and he shall hear my voice.

18 He hath delivered my soul in peace from the battle *that was* against me: for there were many with me.

19 God shall hear, and afflict them, even he that abideth of old. Selah. Because they have no changes, therefore they fear not God.

5. Fear and trembling are entered in to me,
And horror hath overwhelmed me.
6. And I said: O for the wings of a dove,
To fly away and be at rest.
7. Lo, I would wander afar,
I would lodge in the desert.
Selah.
8. Haste Thee to rescue me,
From storm spirit and tempest.
9. Destroy, Lord, divide their tongue,
For I have seen violence and strife in the town.
10. Day and night they encircle her;
On her walls images and sorcery,
11. In the midst of her engulfing ruin;
From her squares fraud and guile depart not.

12. Did an enemy shame me, I would bear it;
My hater magnify himself against me, I would hide;
13. But Thou, mine equal, mine intimate friend;
14. We who sweetly feast together,
In GOD'S house walk in the throng!
15. May death come suddenly on them,
That they go down alive into hell;
For evil is in their houses within.

16. I—unto GOD I cry,
And the LORD saveth me.
17. Evening and morning I chant and lament,
And He heard my voice.
18. He redeemed me in safety from mine opponents,
For they were too many for me,
19. GOD heareth and answereth me.
He, enthroned of eld.
Selah.
In case they change not, and fear not GOD.

20 He hath put forth his hands against such as be at peace with him: he hath broken his covenant.

21 *The words* of his mouth were smoother than butter, but war *was* in his heart: his words were softer than oil, yet *were* they drawn swords.

22 Cast thy burden upon the LORD, and he shall sustain thee: he shall never suffer the righteous to be moved.

23 But thou, O God, shalt bring them down into the pit of destruction: bloody and deceitful men shall not live out half their days; but I will trust in thee.

20. He put out his hands against his allies,
He profaned his covenant.
21. Smoother than butter his mouth,
And war in his heart;
Softer than oil his words,
And they are swords.
22. Cast on the LORD thy lot,
And He will be thine advocate,
He will never let the righteous be moved.
23. And Thou, GOD, bringest them down to the pit of destruction;
Men of blood and guile do not halve their days;
But I do trust in Thee.

Maskil Against Magic

This *maskil* is of the nature of an incantation against foes within, the internal disturbances being regarded as due to godless and magical devices of adversaries. The language of this Psalm is in places difficult and doubtful. Partly this is due to the number of unusual and doubtful words, which were not understood at a later time, whence have risen probably corruptions of the text. Passages in Hosea, Isaiah, Jeremiah, Ezekiel, Deutero-Isaiah, Job and the historical books show the existence of witchcraft and sorcery, but all such passages are dark and confused and throw little light on details. In all of them magic arts are mixed up with idolatry and heathen practises and general evil doing in such a manner that it is difficult to determine whether a given word refers to what we should call magic, or to the practises of a different religion, or to political and national hostility, or to general evil doing.

Chant fervently and lament (2) is the description of the liturgical efforts to secure God's attention and His answer to the prayer for help from the foe (cf. v. 17). *The godless* (3) are not here the heathen and the *image* not that of a heathen god, but the same words are here used against internal adversaries as elsewhere against the heathen, precisely as in Ps. 2, Jer. 9. *Shake* (3): a very common form of magic was to make an image of the person to be injured, and to do to it injuries symbolizing what its makers desired to have done to the person whom they wished to kill or harm, accompanying the

same with magical formulae. The latter are referred to in the references to *tongue, fraud, deceit, guile,* etc., which appear in this and similar forms of incantation, which are equally as dangerous as material acts of violence. This or some liturgy with language similar to vv. 6 and 7 was evidently in Jeremiah's mind when he wrote chap. 9. As a priest of the Temple he was naturally familiar with the liturgies of the Temple, and his prophecies are saturated with them.

The stanzas of this Psalm follow the usual order, first (1-3) the appeal and its cause, followed (4-7) by a pity-stirring description of the suppliant's distress. Then, after the *selah,* comes the cry to God for action (8-11), coupled with a further representation of the suppliant's condition; the king surrounded by adversaries in his own town, secretly plotting against him with witchcraft and sorcery. *Spirit* (8), or *wind.* These adversaries are described in the next stanza (12-15) as being not outside foes, but they of his own household (cf. Ps. 41 [9]), who have shared with him in the Temple feasts and taken part in the festival ceremonies (cf. Ps. 42 [4]), the stanza ending with the customary prayer for their horrible destruction (cf. Num. 16 [30, 38]). The closing stanza (16-19) is the usual confident cry of the suppliant whose sacrifice is offered and accepted, a *selah* taking the place of the ordinary doxology or closing praise cry and indicating its use at this point. And *at noon* (v. 17) makes an impossible verse. It seems to be an addition from a later period, when to the morning and evening services had been added the noon or mid-morn service (cf. Dan. 6 [10], and see Introduction). In verse 19 is used the primitive name for God, *El,* and so He is described as *enthroned of yore* or *eld.*

At a later date there was added an alternative or additional form of incantation (20-22), which may be used, as the heading states (19 [b]), in case the former is not effective. It is very different from the preceding in language, and appears to come from Yahawistic instead of Elohistic circles. If the powers of evil are not in fear of *Elohim* (19), try them with *Yahaweh* (22). It sounds as though it were originally directed against outside enemies, or at least it uses the language of liturgies so intended (20). *Cast-lot* (22); a phrase of uncertain meaning. It may refer to some lot casting ritual (cf. 1 Sam. 14 [41]); or it may mean nothing more than *cast thyself,* i. e., thy cares and burdens. For the closing clause of this verse see Ps. 10 [6].

Then comes a curious passage (23), two lines of prose, Elohistic, like the original Psalm, the purport of which it sums up, followed by a Psalm line which forms the caption of Ps. 11. *Halve their days* (23), i. e., live out half their days.

Darnly is said to have read this Psalm after Mary left him, shortly before he was blown up, Feb. 10. It occurs in fact in the Anglican Psalter for the tenth evening.

LVI

To the chief Musician upon Jonath-elem-rechokim, Michtam of David, when the Philistines took him in Gath.

BE merciful unto me, O God: for man would swallow me up; he fighting daily oppresseth me.

2 Mine enemies would daily swallow *me* up: for *they be* many that fight against me, O thou Most High.

3 What time I am afraid, I will trust in thee.

4 In God I will praise his word, in God I have put my trust; I will not fear what flesh can do unto me.

5 Every day they wrest my words: all their thoughts *are* against me for evil.

6 They gather themselves together, they hide themselves, they mark my steps, when they wait for my soul.

7 Shall they escape by iniquity? in *thine* anger cast down the people, O God.

8 Thou tellest my wanderings: put thou my tears into thy bottle: *are they* not in thy book?

9 When I cry *unto thee,* then shall mine enemies turn back: this I know; for God *is* for me.

10 In God will I praise *his* word: in the LORD will I praise *his* word.

1. Pity me, GOD, for man hath trampled me,
   All the day battling he presseth me.
2. Mine adversaries have trampled me all day,
   For many there be that battle with me.

3. God on high, the while I fear,
   I put my trust on Thee.
4. In GOD I utter praise,
   In GOD have I trusted, and fear not.
   What can flesh do to me?

5. All the day my words they pervert,
   Against me all their charms for ill.
6. They lurk, they hide, my steps they watch,
   As who expected my life.

7. For their idolatry recompense them,
   In wrath cast down the heathen, GOD.
8. My wandering Thou hast recorded,
   Put Thou my tears in Thy bottle;
   Shall they not be in Thy record?

9. My foes shall be turned backward the while I call,
   This I know, for my GOD art Thou.
10. In GOD I utter praise,
    In the LORD I utter praise.

11 In God have I put my trust: I will not be afraid what man can do unto me.

12 Thy vows *are* upon me, O God: I will render praises unto thee.

13 For thou hast delivered my soul from death: *wilt* not *thou deliver* my feet from falling, that I may walk before God in the light of the living?

11. In GOD have I trusted and fear not.
What can flesh do to me?

12. On me, O GOD, Thy vows,
I repay thanks to Thee;

13. For Thou hast rescued me from death,
Thou hast saved my feet from slipping,
To walk before GOD,
In the light of the living.

A Miktam for Battle

This is the first of the five *miktams* (see Introduction) of this Psalter. It was apparently a liturgy to be sung by the priests in the Temple or at a field altar during the progress of a battle, and supposes that the priests of the enemy are making adverse supplication toward their gods at the same time. The language is archaic and at places obscure, and the translation uncertain.

It commences with an appeal to God against the enemy in battle (1, 2), against whom out of their fear they appeal to God on high, singing His praise songs; for if God be with them what can the arm of flesh do to them (3, 4)? Over against them the idol priests are doing the same thing before their images (5, 6); but this is a mere perversion. The word *pervert* contains in it the word for idol, as though it were *they copy my words before idols,* and by idols seek to put charms on me to work me harm; the regular Hebrew conception of the religion of the heathen. The remainder of the stanza appears to carry on the same thought, but the words used are so obscure that I have thought it best to follow the linguistically not altogether justifiable traditional translation, which makes v. 6 refer to the enemy by ambush and military guile attempting to destroy the Israelites. Then we come to the appeal for the destruction of the hostile idol worshippers (7, 8), with a reference to God's relation to Israel in the past, which is obscure in its details. For *wandering* and *bottle* of the Hebrew the Greek has *life* and *before Thee.* Which is original, if either, I do not know, but I think the sense is discernible, viz., Israel's experience in the past and God's dealing with him is recorded in the book of life; shall there not be added to that record his tears and his woe, to influence God to pity now? Here follows (9-11) the confident assertion of

or prayer for the defeat of the enemy, with the same praise song as in v. 4. This praise song occurs in the same place and for the same purpose as the *selah,* and is in fact the same thing, an outburst of praise, accompanied by shouting and the noise and clamor of instruments. After a habit very common in Hebrew psalmody, the two refrains, if they may be so called, while similar are not identical. The special point of these refrains is the utterance of the divine name, by which the heathen gods shall be overcome. In the first we have Elohim only; in the second both Elohim and Yahaweh. The Psalm concludes with the sacrificial motive (12, 13), the sacrifices here being thank offerings vowed in case of victory, and presumes a favorable answer. *Light of the living* in contrast with the darkness of the pit or sheol.

LVII

To the chief Musician, Al-taschith, Michtam of David, when he fled from Saul in the cave.

BE merciful unto me, O God, be merciful unto me: for my soul trusteth in thee: yea, in the shadow of thy wings will I make my refuge, until *these* calamities be overpast.

2 I will cry unto God most high; unto God that performeth *all things* for me.

3 He shall send from heaven, and save me *from* the reproach of him that would swallow me up. Selah. God shall send forth his mercy and his truth.

4 My soul *is* among lions: *and* I lie *even among* them that are set on fire, *even* the sons of men, whose teeth *are* spears and arrows, and their tongue a sharp sword.

5 Be thou exalted, O God, above the heavens; *let* thy glory *be* above all the earth.

6 They have prepared a net for my steps; my soul is bowed down: they have digged a pit before me, into the midst whereof they are fallen *themselves.* Selah.

7 My heart is fixed, O God, my heart is fixed: I will sing and give praise.

1. Pity me, God, pity me.
   For in Thee have I sought shelter,
   And in the shadow of Thy wings I am sheltered,
   Until the destruction be overpast.

2. I call to God, Most High,
   To God my benefactor.

3. He sendeth from heaven and saveth me,
   He hath shamed my trampler.
   Selah.
   (God sendeth His mercy and His truth.)

4. I lie in the midst of lions;
   Their teeth, spear and arrows,
   Their tongue, a sharp sword.

5. Exalt thyself on the heavens, O God;
   Over all the earth Thy glory.

6. A net they have spread for my steps;
   I am bowed down.
   They digged a pit before me—
   They fell into the midst of it.
   Selah.

7. My heart is fixed, O God, my heart is fixed,
   Let me sing and make psalmody.

8 Awake up, my glory; awake, psaltery and harp: I *myself* will awake early.

9 I will praise thee, O Lord, among the people: I will sing unto thee among the nations.

10 For thy mercy *is* great unto the heavens, and thy truth unto the clouds.

11 Be thou exalted, O God, above the heavens: *let* thy glory *be* above all the earth.

8. Awake, my glory, awake lute and harp;
Let me awake the dawn.

9. I thank Thee among the peoples, Lord,
I sing psalms to Thee among the nations;

10. For great unto the heavens Thy love,
And unto the clouds Thy truth.

11. Exalt thyself on the heavens, O God;
Over all the earth Thy glory.

Miktam and Vintage Song

This is a composite Psalm. According to the heading it was not only assigned for use as a *miktam,* a special form of penitential (see Introduction), but, with the two following *miktams,* this was also appropriated as a Psalm of the wine treading, *al tashheth, destroy not* (cf. Is. 65 [8], and see Introduction). Apparently the double use has caused some confusion of motives in the Psalm. To the original early Psalm (vv. 1-6) was added later a Psalm of a very different type (vv. 7-11), of post-exilian date, which appears also as vv. 1-5 of Psalm 108. The last verse of this Psalm was further inserted in the original Psalm (v. 5) to divide the whole into two unequal portions with a common refrain.

The Psalm commences with the same cry for pity as 56, but more fully developed. *Shadow of Thy wings* (1), see 17 [8]. What the nature of the calamity is for relief from which supplication is made is not clear. The Psalm appears to be what we may call a general penitential. In v. 2 we have an accumulation of titles of God, the regular *Elohim,* combined with the ancient and primitive Elyon (*Most High*) and *El;* the principle of the honorific names, most fully worked out in Ps. 18. The last line of the second stanza (3^b) is of uncertain meaning. The word rendered *trampler* is the same used of the invader in Ps. 56. The *selah* at the close of this line has the usual liturgical value. 3^c appears to be a variant of, or a gloss on 3^a, and in the greek translation the *selah* follows this gloss. Then follows the picture of the suppliant's distress under the familiar figure of danger from lions (4^a); but these lions are at once translated into men whose *teeth are spears and arrows* and

their tongue a sharp sword ($4^{b\,c}$). This led to the insertion of an explanatory gloss by a scribe, (cf. Bible version) which has come to us in a somewhat mutilated, and quite untranslatable form, to the effect that by lions is meant *sons of man,* the old phrase used for the heathen adversary. At this point the connection is broken by a chorus from the late sacrificial praise song (5). The next stanza (6) is a continuation of the picture of the suppliant's distress under the familiar net and pit figures. Caught and trapped in the net he is *bowed down;* but with the pit figure, which is in general the same as Ps. 7^{15}, comes the triumph, viz., that they not he fall into it, immediately followed by the *selah;* the outburst of triumphant noise and music. I fancy that it was this pit verse, as here developed, which caused the Psalm to be appropriated for the wine treading. By a crude imagination, such as I have often witnessed in the songs and dances of the villagers in Palestine and the Arabs of Mesopotamia, the grapes thrown into the rock-hewn pit to be trodden under foot are visualized as the disappointed foe, fallen into his own pit, whom the valiant wine treaders, arms locked together, dance upon and triumph over.

To this Psalm was added later a Psalm furnishing sacrificial motive and praise song, which might itself perhaps be called a *selah* (7-11). The first stanza (7, 8) is the usual confident cry of the accepted sacrificer. *My heart is fixed* (7), i. e., I am in safety, my petition has been granted. The two following lines, with their mention of musical instruments and the like, use a motive which we find first in the new song Psalms (33, 90-99), developed to its extreme in the final *tehillah* collection of the Psalter (145-150). *Awake the dawn* suggests use at the morning sacrifice, or as a preliminary to the same. The last stanza (9, 10) is the praise song, combining with the post-exilian proselytizing motive, *tell it to the nations* (9), the earlier picture of God in the heavens (10), as in 36^{5}. Our Psalm has Lord (9), where the variant in 108 has LORD, supporting the view expressed with regard to the other similar uses of Lord in this collection, that it is a late scribal change. Verse 11 constitutes a doxology to the whole.

The Psalm is interesting as illustrating the growth and varied use of these ancient liturgies.

LVIII

To the chief Musician, Al-taschith, Michtam of David.

DO ye indeed speak righteousness, O congregation? do ye judge uprightly, O ye sons of men?

2 Yea, in heart ye work wickedness; ye weigh the violence of your hands in the earth.

3 The wicked are estranged from the womb: they go astray as soon as they be born, speaking lies.

4 Their poison *is* like the poison of a serpent: *they are* like the deaf adder *that* stoppeth her ear;

5 Which will not hearken to the voice of charmers, charming never so wisely.

6 Break their teeth, O God, in their mouth: break out the great teeth of the young lions, O LORD.

7 Let them melt away as waters *which* run continually: *when* he bendeth *his bow to shoot* his arrows, let them be as cut in pieces.

8 As a snail *which* melteth, let *every one of them* pass away: *like* the untimely birth of a woman, *that* they may not see the sun.

9 Before your pots can feel the thorns, he shall take them away as with a whirlwind, both living, and in *his* wrath.

10 The righteous shall rejoice when he seeth the vengeance: he shall wash his feet in the blood of the wicked.

11 So that a man shall say, Verily *there is* a reward for the righteous: verily he is a God that judgeth in the earth.

1. Do ye, then, verily speak the right?
   Do ye judge uprightly, sons of men?
2. Nay, but ye plan to work wrong in the land,
   Violence your hands mete out.
3. Aliens the godless have been from the womb,
   They went astray from the belly, speakers of the lie.
4. Their venom is like to the serpent's venom;
   Like a deaf adder that stoppeth his ear,
5. That hearkeneth not to the charmer's voice,
   Make he magic most marvelously.
6. GOD, break their teeth in their mouth,
   Snap off the jaw teeth of the lions, LORD.
7. Be they vile as refuse water that dribbleth;
   Let him tread his bow as they that scrape the ground.
8. Like wax that melteth be he dissolved,
   Be like still birth of woman, behold not the sun.
9. Before their thorns have seen the pot,
   Green and dry alike let Him whirl them away.
10. The righteous rejoiceth, for he hath seen vengeance;
    His steps he washeth in the blood of the godless.
11. And men say, Yea, the righteous is rewarded,
    Yea, it is GOD who doth justice in the land.

Vintage and Vengeance

The theme of this *miktam* is the familiar one of the contrast between God and His worshippers and the godless heathen. The language is even more difficult and doubtful than in the

other Psalms of this series, and for the same reason. Even more than they it shows kinship with the strange language of the book of Job.

The first stanza (1, 2) questions the godless heathen (*sons of man*) to see if there be any virtue in them (cf. Ps. 14), and finds only wrong doing in their dealings with His land. The second stanza (3-5) describes them as aliens from God by birth and origin, *speakers of the lie, i. e.,* worshippers of idols (cf. Am. 2^4), and likens them to poisonous reptiles. *Adder,* perhaps cobra. Here we have an oriental picture that might come from modern India, as ancient as it is modern; snakes fascinated by music, so that the snake that cannot be influenced by it is a synonym for peculiar viciousness; snake charmers who handle snakes without danger by their potent spells. Then follows the curse upon these foreign heathen foes in a strange medley of unrelated figures (6-9). First, the familiar lion figure, in this form used most nearly in Job 4^{10} (cf. also 29^{17}). May he be as worthless as dirty water poured out on the ground; as powerless as the man whose feet are too weak to bend his bow, so that he only scrapes the ground in his efforts; as helpless as melted wax; like a still birth (Job 3^{16}); or like the thorns, the common fuel of the country, which one sees carried on donkeys, invisible for their loads, and gathered in mountainous heaps, to be swept away by God's whirlwind before they can be used. The final stanza (10, 11) is the confident assurance of favorable answer to suppliant Israel's appeal, with emphasis on the name of Elohim as He by whose vengeance the heathen idols and their worshippers are overthrown; but there is no sacrificial note. *Rewarded,* literally *there is fruit for righteousness.*

Apparently it was especially v. 10 which caused this Psalm to be used as a vintage hymn; the wine treaders imagining the grapes as the foes in whose blood they washed their feet.

LIX

To the chief Musician, Al-taschith, Michtam of David: when Saul sent, and they watched the house to kill him.

DELIVER me from mine enemies, O my God: defend me from them that rise up against me.

2 Deliver me from the workers of iniquity, and save me from bloody men.

1. Deliver me from my foes, my God,
   From them that are arrayed against me be my fortress;
2. Deliver me from makers of idols,
   And from men of blood save me.

3 For, lo, they lie in wait for my soul: the mighty are gathered against me; not *for* my transgression, nor *for* my sin, O LORD.

4 They run and prepare themselves without *my* fault: awake to help me, and behold.

5 Thou therefore, O LORD God of hosts, the God of Israel, awake to visit all the heathen: be not merciful to any wicked transgressors. Selah.

6 They return at evening: they make a noise like a dog, and go round about the city.

7 Behold, they belch out with their mouth: swords *are* in their lips: for who, *say they,* doth hear?

8 But thou, O LORD, shalt laugh at them; thou shalt have all the heathen in derision.

9 *Because of* his strength will I wait upon thee: for God *is* my defence.

10 The God of my mercy shall prevent me: God shall let me see *my desire* upon mine enemies.

11 Slay them not, lest my people forget: scatter them by thy power; and bring them down, O Lord our shield.

12 *For* the sin of their mouth *and* the words of their lips let them even be taken in their pride: and for cursing and lying *which* they speak.

13 Consume *them* in wrath, consume *them,* that they *may* not *be*: and let them know that God ruleth in Jacob unto the ends of the earth. Selah.

14 And at evening let them return; *and* let them make a noise like a dog, and go round about the city.

3. For behold they have laid
wait for me,
Mighty forces gather against
me;
Without fault or sin of mine,
LORD,
4. For no guilt of mine they
run and take stand.

Awake at my call and see,
5. And Thou, LORD, GOD of
hosts, GOD of Israel,
Attend to visit all the heathen,
Show no pity to all traitorous
idolaters. Selah.

6. Each evening they return,
They growl like dogs,
And encircle the town;
7. Lo, they yap with their
mouths,
Swords in their lips,
For who heareth?

8. And Thou, LORD, laughest at
them,
Thou mockest at all the
heathen.

9. My might, unto Thee let me
make psalmody,
For GOD is my fortress.
10. The GOD of my love pre-
venteth me;
GOD letteth me look on my
foes.

11. Slay them not, lest my peo-
ple forget,
Scatter them by Thy power,
bring them down,
My shield and my Lord.
12. For the sin of their mouth,
the words of their lips,
Be they taken in their pride;
And for their cursing, for
their lying, be they recorded.
13. Consume in wrath, consume
till they be no more,
And know that GOD ruleth in
Jacob,
Unto the ends of the land.
Selah.
14. And each evening they re-
turn,
They growl like dogs,
And encircle the town.

15 Let them wander up and down for meat, and grudge if they be not satisfied.

16 But I will sing of thy power; yea, I will sing aloud of thy mercy in the morning: for thou hast been my defence and refuge in the day of my trouble.

17 Unto thee, O my strength, will I sing: for God *is* my defence, *and* the God of my mercy.

15. They prowl for food,
If they find it not they bide.

16. And I—I sing Thy might,
And shout each morning Thy love;
For Thou hast been a fortress unto me,
A refuge in the day of my strait.

17. My might, unto Thee let me make psalmody;
For GOD is my fortress,
The GOD of my love.

Vintage Song and Miktam Against Invaders

Like the preceding *miktams* and *maskils* of this Psalter this Psalm abounds in antique words and dialectic peculiarities which make the interpretation difficult. Why it should have been used as a vintage song is not as clear as in the two preceding Psalms (but see v. 2). It was originally a liturgy to be used in case of invasion and siege by heathen enemies, and its special appeal is to the jealousy of God, the God of the land of Israel, against those who come into His land with the names of other gods on their lips. With its repetitious allusions to God as a fortress, it comes closer than the other similar Israelite liturgies to the trust in the stronghold of the Temple, so characteristic of the Judean siege Psalms, but is still very far removed from that peculiar confidence in the inviolability of God's house which marks the Judean liturgies. Here the trust is rather in the name of God, which is repeated again and again.

It commences with the appeal (1, 2) against the invading foe, who are *makers of idols,* or *doers of idolatry,* a Hosean phrase. Then follows the description of the mighty array which unprovoked (cf. Ps. 7^{3}, 1 Sam. 24^{11}) have rapidly invaded the land and planted themselves before the town (3, 4^{a}); and after this the appeal to God, with honorific titles, to heed His people's cry, and look down from heaven to make visitation on these lie-worshipping idolaters (4^{b}, 5). Here comes the first *selah,* followed by a curious little mock-song (6, 7) which, with the usual tendency to variation in its

second occurrence, is used as one of the two refrains or choruses of the Psalm. It pictures the besieging enemy as the despised scavenger dogs of the country (cf. 22^{16}), which gather about towns by night, yapping and growling; the figure being suddenly transferred to reality at the close of (7), as in the lion figure in 57^{4}, with a reference here to the unbelief of these sword mouthed heathen in the power or will of God (*Elohim*), in whom Israel trusts. This introduces a counter verse (8), Yahawistic, and possibly a Judean addition, in which Yahaweh on His part is represented as laughing and mocking those who do not believe in His power (cf. 2^{4}). Following the *selah* and these various concomitants we then have the confident call of the favored suppliant (9, 10), with repetitions of the holy and powerful name of God, which is treated as a chorus and repeated in variant form at the close of the Psalm (17). *God of my love*, i. e., who shows me loving kindness. *Preventeth*, i. e., goes before in battle, and so gives victory. Lets me *look on my foes*, cf. 54^{7}. After this, at considerable length, comes the usual curse, or prayer for punishment of the foe (11-13). Verse 11 is dubious. Reading it as it stands there may possibly be a reference to the story of Cain (which, however, is in the Yahawistic narrative); but in any case the punishment worse than slaughter does not seem to be consistently worked out. The *sin of their mouth, their pride*, their *cursing* and *lying*, are a part of their worship of false gods, and consequently especially obnoxious to the true God of the land of Israel. *Recorded* (12) may be a reference to the book of life, in which God is asked to record their misdeeds; but the passage is uncertain. After this is the second *selah*, followed, like the first, by the dog song (14, 15), somewhat varied, having in place of the application to the enemy (cf. $7^{b,c}$) a further continuation of the dog motive itself, representing the dogs as prowling about in their search for food all night if need be. Verse 16 is the usual contrast of Israel triumphant, commencing with the emphatic *I*, to the enemy vanquished (11-13). The reference to the daily morning sacrifice may indicate that this *miktam* was to be used daily at the morning sacrifice in case of such conditions of hostile siege. Verse 17 is the closing praise cry, of the nature of a chorus, repeated in part from vv. 9, 10.

LX

To the chief Musician upon Shushan-eduth, Michtam of David, to teach; when he strove with Aram-naharaim and with Aram-zobah, when Joab returned, and smote of Edom in the valley of salt twelve thousand.

O GOD, thou hast cast us off, thou hast scattered us, thou hast been displeased; O turn thyself to us again.

2 Thou hast made the earth to tremble; thou hast broken it: heal the breaches thereof; for it shaketh.

3 Thou hast shewed thy people hard things: thou hast made us to drink the wine of astonishment

4 Thou hast given a banner to them that fear thee, that it may be displayed because of the truth. Selah.

5 That thy beloved may be delivered; save *with* thy right hand, and hear me.

6 God hath spoken in his holiness; I will rejoice, I will divide Shechem, and mete out the valley of Succoth.

7 Gilead *is* mine, and Manasseh *is* mine; Ephraim also *is* the strength of mine head; Judah *is* my lawgiver;

8 Moab *is* my washpot; over Edom will I cast out my shoe: Philistia, triumph thou because of me.

9 Who will bring me *into* the strong city? who will lead me into Edom?

10 *Wilt* not thou, O God, *which* hadst cast us off? and *thou*, O God, *which* didst not go out with our armies?

11 Give us help from trouble: for vain *is* the help of man.

12 Through God we shall do valiantly: for he *it is that* shall tread down our enemies.

1. GOD, Thou hast cast off, shattered us.
   Thou wast wroth, turn Thee to us.
2. Thou didst make the land stagger and crack.
   Heal its breaches, for it is shaken.
3. Thou madest Thy people see a hard thing,
   Thou madest us drink the wine of reeling.
4. Thou hast given them that fear Thee a refuge,
   To take refuge from the bowmen. Selah.
5. That Thy beloved may be delivered,
   Let Thy right hand give victory and answer us.
6. God spake in His holiness:
   Exulting I divide Schechem,
   And mete out the valley of Succoth;
7. Mine is Gilead and mine Manasseh,
   And Ephraim the defence of my head;
   Judah my sceptre,
8. Moab my washpot,
   On Edom I cast my shoe,
   Over Philistia my triumph cry.
9. Who will bring me into the fenced town?
   Who will lead me to Edom?
10. Hast not Thou, GOD, cast us off?
    And goest not forth with our armies, GOD?
11. Give us help from our strait,
    For vain is human salvation.
12. By GOD shall we win victory,
    And He will tread down our foes.

A Miktam in Defeat

This *miktam* was not to be used in case of invasion of Israel by an enemy, but in case of defeat of the Israelites

in their invasion of a hostile country. Its original use was on occasion of a defeat in Edom, from which they have found refuge in the place where this liturgy is used and its sacrifice offered. Presumably it was later used more generally for times of similar need, and hence incorporated in the Psalter as a regular *miktam* liturgy. In the post-exilian period vv. 5-12 were combined with vv. 7-11 of Ps. 57 to form a new liturgy, to be used, not in battle, but in case of the calamities and distresses which in those later days of small things were still often pictured in the stirring and heroic words and figures of the old battle songs. What was the special occasion here referred to we do not know. After Solomon's time, Edom lay in the Judean sphere of influence, as Moab in the Israelite. Each nation might, however, co-operate with the other against a rebellious subject (cf. 2 K. 3), for in general Israel and Judah stood in a relation of alliance, with the former as the leader, or even suzerain power. Unlike the other *miktams* of this series the language is clear and direct, but the liturgical composition is unusual.

Verses 1-4 are an unprefaced, abrupt and forceful appeal out of calamity, so organized that protest and appeal alternate, first in half then in whole verses. God's anger is pictured first in terms of storm and earthquake affecting the land (1, 2). Then the people are figured as having undergone bitter experience, and been given to drink from God's cup a drink which has made them drunk, a figure familiar in the prophets (3). The refuge which they have found from the hostile bowmen is God's doing (4). This may be the home shrine, or some place of defence. It becomes the point of rally, and here, apparently, sacrifice was offered and this liturgy was sung, in preparation for renewed attack to repair former disaster. Here comes the *selah,* and the call on God for action (5), reinforced, as it were, by a passage telling of God's great deeds in the past, to induce Him to act in the present (6-8), the same principle which displays itself in another form in the use of honorific names. This passage describes the Hebrew land as made by the conquest of Joshua, plus the victories of David, from the Israelite standpoint and after the division of the nation. Joseph, i. e., Ephraim and Manasseh, west and east of Jordan (*Shechem* and *Succoth*), are the centre (*head*). The emphasis on Shechem suggests that place as the temple locality of this liturgy. Judah is mentioned as an equal or

almost equal power with Joseph (cf. the two Blessings, Gen. 49, Deut. 33). Moab, and Edom and Philistia are subject nations (2 Sam. 8). Then in two stanzas the final appeal for victory over Edom (9, 10), and the praise cry, the latter with much less than the usual confident assurance.

For the designation *to teach* in the heading cf. the song of *The Bow*, 2 Sam. 1 [17 ff], which David "bade them teach the children of Israel." One is reminded of the teaching tablets found in such numbers in the archives of Babylonian temples, where the students copied old poems and liturgies as part of their education.

LXI

To the chief Musician upon Neginah, *A Psalm* of David.

HEAR my cry, O God; attend unto my prayer.

2 From the end of the earth will I cry unto thee, when my heart is overwhelmed: lead me to the rock *that* is higher than I.

3. For Thou hast been a refuge for me, *and* a strong tower from the enemy.

4 I will abide in thy tabernacle for ever: I will trust in the covert of thy wings. Selah.

5 For thou, O God, hast heard my vows: thou hast given *me* the heritage of those that fear thy name.

6 Thou wilt prolong the king's life: *and* his years as many generations.

7 He shall abide before God for ever: O prepare mercy and truth, *which* may preserve him.

8 So will I sing praise unto thy name for ever, that I may daily perform my vows.

1. Hear, oh God, my cry,
   Accept my prayer.
2. From the ends of the land
   I call to Thee, when my heart fainteth;
   To a Rock that is higher than I Thou leadest me.
3. For thou hast been a refuge to me,
   A tower of strength against the foe.
4. Let me dwell in Thy house for ever,
   Find refuge in the cover of Thy wings.
   Selah.
5. For Thou, O God, hast heard my vows,
   Hast granted the request of them that fear Thy name.
6. Add days to the days of the king,
   Make his years as it were generations.
7. May he dwell before God for ever;
   May love and truth be his guard!
8. So will I praise Thy name alway,
   While I daily perform my vows.

The King's Prayer

This is a prayer of the king of Israel, out of no very evident distress; what we may call a general penitential. From

the last verse it would appear to have accompanied certain daily freewill Temple offerings. The language is simple, like that of the early Psalms of the Jerusalem Psalter (14, 15, 17, 21, 27), showing not dependence, but a common liturgical inheritance from an older day.

It commences with the prayer, which God will hear from the end of the land, and lead the suppliant to the Rock (so familiar in the Judean Psalms) too high for him to attain alone (1, 2). Then the words of confident assurance (3, 4) in God's strength, and the safety to be found in His house, beneath His wings. Presumably there were here, as in Jerusalem, winged cherubic figures by which God's presence was symbolized. This is followed by the *selah,* and that by the reference to the acceptance of the sacrifice (*vows*), and the consequent granting of the prayer (5). Then follows the petition for long life to the king (6, 7), and the concluding doxology (8).

Verse 7 seems to be cited in Prov. 20[28].

LXII

To the chief Musician, to Jeduthun, A Psalm of David.

TRULY my soul waiteth upon God: from him *cometh* my salvation.

2 He only *is* my rock and my salvation; *he is* my defence; I shall not be greatly moved.

3 How long will ye imagine mischief against a man? ye shall be slain all of you: as a bowing wall *shall ye be, and as* a tottering fence.

4 They only consult to cast *him* down from his excellency: they delight in lies: they bless with their mouth, but they curse inwardly. Selah.

5 My soul, wait thou only upon God; for my expectation *is* from him.

6 He only *is* my rock and my salvation: *he is* my defence; I shall not be moved.

7 In God *is* my salvation and my glory: the rock of my strength, *and* my refuge, *is* in God.

1. Yea, unto God I submit me;
   From Him is my salvation.
2. Yea, He is my rock and salvation,
   My fortress—I cannot be moved.

3. How long will ye assail a man,
   Tear him down all of you,
   Like a bowing wall, a tottering fence?
4. Yea, from his height they plan to throw him down;
   They delight in lies; they bless with their mouth,
   In their heart they curse.
   Selah.
5. Yea, unto God I submit me;
   For from Him is thy hope.
6. Yea, He is my rock and salvation,
   My fortress—I cannot be moved.

7. In God is my safety and honor;
   My strong rock; my refuge in God.

8 Trust in him at all times; ye people, pour out your heart before him: God *is* a refuge for us. Selah.

9 Surely men of low degree *are* vanity, *and* men of high degree *are* a lie: to be laid in the balance, they *are* altogether *lighter* than vanity.

10 Trust not in oppression, and become not vain in robbery: if riches increase, set not your heart *upon them.*

11 God hath spoken once; twice have I heard this; that power *belongeth* unto God.

12 Also unto thee, O Lord, *belongeth* mercy: for thou renderest to every man according to his work.

8. Trust Him alway, ye people;
Pour out before Him your heart.
God is our refuge. Selah.
9. Yea, vanity are the children of Adam, a lie the children of men;
On the scales they weigh lighter than vanity itself.
10. Trust not in oppression, nor grow vain in robbery;
If riches increase, take no heed thereto.
Once hath God said; twice have I heard it:
11. That strength is of God.
12. And Thine, oh Lord, is loving kindness,
For Thou rewardest each according to his work.

God Our Refuge

This is a hymn praising the religion of Elohim in contrast with the religion of the heathen. There is no evident sacrificial motive, but it is provided with the *selahs* regularly connected with sacrifice. Characteristic is the emphatic monosyllabic particle, translated *yea,* also the reference to God as rock, and fortress.

It commences with a stanza repeated like a refrain (1, 2 and 5, 6), expressing complete and submissive faith in God as the giver of victory (*salvation*), impregnable, the rock and fortress; resembling in this very strikingly the Judean Psalms. In contrast with the believer in Elohim is the treacherous idol worshipper, that delights in lies, and seeks to overthrow pious Israel (3, 4). After the praise cry (*selah*) the refrain which gives the motive of the Psalm is repeated; then follows a stanza of Israel's trust in the power of God (7, 8), in contrast with the attitude of the heathen set forth in the corresponding stanza in the first half, followed by the second praise cry (*selah*). In place of the usual curse or prayer for punishment of the wicked comes a verse of condemnation, in its form almost like Proverbs (9). *Adam* is not a proper name, but, as in Gen. 2, 3, a personification of mankind, and we have as usual the heathen expressed by this phrase and its synonym, sons of men. In place of the regular prayer of confidence and praise cry, we have a didactic stanza (10, 11), and the closing doxological verse (12) is somewhat of the same

character. Moreover, this verse uses the late form, Adonai, of the divine name. Both of these stanzas (10-11, and 12) are under suspicion of being later additions.

LXIII

A Psalm of David, when he was in the wilderness of Judah.

O GOD, thou *art* my God; early will I seek thee: my soul thirsteth for thee, my flesh longeth for thee in a dry and thirsty land, where no water is;

2 To see thy power and thy glory, so *as* I have seen thee in the sanctuary.

3 Because thy lovingkindness *is* better than life, my lips shall praise thee.

4 Thus will I bless thee while I live: I will lift up my hands in thy name.

5 My soul shall be satisfied as *with* marrow and fatness; and my mouth shall praise *thee* with joyful lips:

6 When I remember thee upon my bed, *and* meditate on thee in the *night* watches.

7 Because thou hast been my help, therefore in the shadow of thy wings will I rejoice.

8 My soul followeth hard after thee: thy right hand upholdeth me.

9 But those *that* seek my soul, to destroy *it*, shall go into the lower parts of the earth.

10 They shall fall by the sword: they shall be a portion for foxes.

11 But the king shall rejoice in God; every one that sweareth by him shall glory: but the mouth of them that speak lies shall be stopped.

1. GOD, my GOD art Thou;
   To Thee I offer morning sacrifice.

   My soul hath thirsted for Thee,
   My flesh hath longed for Thee,
   In a dry and weary land,
   Where no water is.

2. Thus in the holy place I have looked on Thee,
   To see Thy strength and Thy glory;
3. For that better than life is Thy love,
   My lips do laud Thee.

4. Thus I bless Thee with my life,
   In Thy name lift up my hands,
5. As with marrow and fatness I am sated,
   And with joyful lips my mouth doth praise.

6. If I remembered Thee on my bed,
   In the night watches muse on Thee;
7. Then Thou becamest my help,
   And in the shadow of Thy wings I rejoice.

8. I have cleaved close to Thee,
   For Thy right hand hath hold on me.

9. And they that seek to do me harm,
   Let them go down to the depths of the earth;
10. Be they given over to the sword,
    Become a portion for jackals.

11. And king—is the glad in GOD,
    All that swear by Him sing praises;
    For the mouth of the idolaters is stopped.

The Morning Sacrifice

This was a liturgy for the royal morning sacrifice (cf. vv. 1 and 11), for regular use, apparently, and not for some special need.

It opens with the assertion of the suppliant's (the king) faithfulness to Elohim as his God, in contrast with the heathen idolaters (cf. 11), to whom each morning he offers sacrifice (1 [a]). Then there is an expression of his need of God, under the picture of the surrounding desert regions, thirsty and weary, with which Israel loved to contrast his own country (1 [b, c]). Out of these, according to his traditions and belief, he was led into the land of Elohim, flowing with milk and honey. Their drought and weariness are always the symbol of his distress and need, from which he finds blessed relief in the sanctuary (*holy place*) of Elohim. .*Thus* (2, 3), i. e., as he is now doing, referring to his present act of worship, he has *looked upon* (a word used especially of the act of worship of God's presence) God to imbue himself with His strength and loving kindness. This does not mean that there was an image of God, but His presence was symbolized by emblems, such as the memorial stones, or the inscribed covenant and law, or the cherubim. The next stanza (4, 5) continues the picture of the worship and its meaning. *Thus* I bless Thee, lift up my hands to Thee in prayer, and a fat feast of sacrifice is offered, at which were sung the glad praise songs. *My life* (4), somewhat as in Babylonian votive tablets, which the devotee gives for his life. The loving devotion to God's service of prayer and sacrifice here expressed has its parallel in a Babylonian penitential which has come to us:

> "And I—I dreamed of prayer and supplication;
> Prayer was my musing, sacrifice my law;
> The day they honored the gods the joy of my heart;
> The day they followed the goddess my profit and my weal."

The meaning of the next stanza (6, 7) is: Whenever (if) I am in need or distress and in my anxiety by night *remember* (the sacrificial term make memorial used figuratively) Thee and *muse* (a term for the chanting of the sacrificial liturgies, also used figuratively) on Thee, so surely I find Thee in the morning sacrifice, and the *shadow of Thy wings* (the cherubic figures) brings me the joy of security in that presence. Then

follows a brief asseveration (8) of his faithfulness, adherence to Elohim, and his trust in the support of Elohim, followed by the usual curse against his enemies (9, 10), here in general alien peoples, who are by nature hostile to him and his God; and the final praise cry (11), with the *king* instead of *I* emphasized in contrast with the wicked enemies. At the close is added the confident assurance of answer to his prayer, and that all *that speak lies* (a common phrase for worshippers of idols) shall be put to confusion (their *mouths stopped* 11). *Swear* by *Him* is a designation of the faithful Israelite, to whom Elohim is the name of power, by which alone he swears (cf. Third Commandment).

LXIV

To the chief Musician, A Psalm of David.

HEAR my voice, O God, in my prayer: preserve my life from fear of the enemy.

2 Hide me from the secret counsel of the wicked; from the insurrection of the workers of iniquity:

3 Who whet their tongue like a sword, *and* bend *their bows to shoot* their arrows, *even* bitter words:

4 That they may shoot in secret at the perfect: suddenly do they shoot at him, and fear not.

5 They encourage themselves *in* an evil matter: they commune of laying snares privily; they say, Who shall see them?

6 They search out iniquities; they accomplish a diligent search: both the inward *thought* of every one *of them,* and the heart, *is* deep.

7 But God shall shoot at them *with* an arrow; suddenly shall they be wounded.

8 So they shall make their own tongue to fall upon themselves: all that see them shall flee away.

1. Hear, God, my voice in my lament,
   From the god of the enemy guard my life.
2. Hide me from the assembly of the wicked,
   From the throng of the idol worshippers;
3. Who have sharpened like a sword their tongue,
   Have aimed their arrow, a bitter word,
4. To shoot in secret at the blameless.
   Suddenly they shoot and fear not.
5. They make strong the wicked word,
   They write out snares to bury,
   They have said, Who seeth?
6. They search out evil things,
   They have buried a device well devised.
   (And the inward parts of man and the heart are deeply sinful).
7. But God aimeth at them an arrow,
   Suddenly they are smitten,
8. And their own tongue maketh them fall.
   All that look on them wag the head;

9 And all men shall fear, and shall declare the work of God; for they shall wisely consider of his doing.

10 The righteous shall be glad in the LORD, and shall trust in him; and all the upright in heart shall glory.

9. And all men see,
And proclaim the work of GOD,
And sing his doings.

10. The righteous rejoiceth in the LORD,
In whom he trusted,
And all the upright of heart sing His praise.

Against Heathen Charms

This Psalm is of the nature of an incantation against the charms of the heathen enemy, who are not attacking the Israelites physically, but are assumed to be conjuring against them in the worship of their gods. The reader will have observed that Psalms for deliverance contain regularly a curse against the enemy, a prayer for his punishment. But similarly the neighboring nations at their sacrifices launched curses against Israel. That is the meaning of the frequent references to tongues which are swords, to evil and lying words and the like. These curses were weapons as much to be dreaded as physical hostilities. They brought sickness, drought, failure of crops, wild beasts, injury to flocks and herds, and all possible calamity. Even when they were outwardly at peace a neighboring nation might be cursing them in its worship, as they cursed the heathen, and those curses must be continually guarded against, or calamity would ensue. Hence such a liturgy as this.

The petition (1) is for deliverance from the *fear*, i. e., the *god* of the enemy (cf. 53 [5] and note). Verses 2-4, continuing the appeal for deliverance, name first the heathen festivals (2), the *assembly* at the sacrificial feasts, the *throng* in the festival processions and merry makings (the same words which we find used of Israelite worship in 55 [14]); then the curse (*bitter word*) directed against Israel (*the blameless*) in the liturgies accompanying their sacrifices. The heathen in their appeals to their gods were doing, in other words, what the Israelites did at their sacrificial feasts. And as they thus devise evil for Israel, shooting at him these arrows of their curses, they have no fear of Israel's God. Verses 5, 6 continue the description of these heathen machinations in language very difficult to translate because of its technical terms, and allusions to methods of cursing and conjuring with which we are not familiar. They make the curse (*wicked word*) strong, pre-

cisely as Hebrew psalmists did in such Psalms as 35, 69 and 109. Apparently they write out and *bury* or hide such curses in some place, perhaps on Israelite territory, where they may act like snares or nets to entrap the unwitting Israelite, thinking the while that their guile escapes the sight of God. They search out and devise new plans of conjury; and here we have a phrase used nowhere else, which I have translated literally as a *device well devised*, but which was evidently a technical term for some special form of this curse conjury. The last line of this stanza looks like a pious gloss of some later commentator, reflecting on the deeply sinful nature of the heart of man which could lead him to do such things. Then follows the confident prayer, or the assurance of the petitioner that his petition will be answered (7-9). God shoots a similar arrow at the heathen and they are smitten with calamity, which is the result of their own wicked devices; and so clear is God's action in their affliction that all must see and acknowledge and proclaim God's law and *sing his doings,* a technical word for worshipping and sacrificing to Him, as is *proclaiming His word* for accepting His low. Then follows the usual concluding praise cry (10), which seems, however, to be a later Judean addition to this Israelite Psalm.

LXV

To the chief Musician, A Psalm *and* Song of David.

PRAISE waiteth for thee, O God, in Zion: and unto thee shall the vow be performed.

2 O thou that hearest prayer, unto thee shall all flesh come.

3 Iniquities prevail against me: *as for* our transgressions, thou shalt purge them away.

4 Blessed *is the man whom* thou choosest, and causest to approach *unto thee, that* he may dwell in thy courts: we shall be satisfied with the goodness of thy house, *even* of thy holy temple.

5 *By* terrible things in righteousness wilt thou answer us, O God of our salvation; *who art* the confidence of all the ends of the earth, and of them that are afar off *upon* the sea:

1. Thee beseemeth praise, O God, in Zion,
   And to Thee are vows performed;
2. Hearer of prayer, to Thee let all flesh come.

3. Iniquities prevail against me. (*Response.*)—Our trespasses —do Thou atone them.

4. Happy he whom Thou choosest and bringest to dwell in Thy courts!
   (*Chorus.*)—Let us be filled with the goodness of Thy house, Thy holy temple.

5. Awful in righteousness, Thou answerest us, God of our salvation.
   Hope of all ends of the earth, and of remotest isles;—

6 Which by his strength setteth fast the mountains; *being* girded with power:

7 Which stilleth the noise of the seas, the noise of their waves, and the tumult of the people.

8 They also that dwell in the uttermost parts are afraid at thy tokens: thou makest the outgoings of the morning and evening to rejoice.

9 Thou visitest the earth, and waterest it: thou greatly enrichest it with the river of God, *which* is full of water: thou preparest them corn, when thou hast so provided for it.

10 Thou waterest the ridges thereof abundantly: thou settlest the furrows thereof: thou makest it soft with showers: thou blessest the springing thereof.

11 Thou crownest the year with thy goodness; and thy paths drop fatness.

12 They drop *upon* the pastures of the wilderness: and the little hills rejoice on every side.

13 The pastures are clothed with flocks; the valleys also are covered over with corn; they shout for joy, they also sing.

6. Who establisheth mountains by His strength;
Who is girded with might;
7. Who stilleth the roaring of the seas,
The roaring of their waves,
And the tumult of the nations;—
8. So that furthest lands are afraid of Thy signs;
Thou makest sunrise and sunset cry aloud.

9. Thou didst visit the land and water it,
Greatly Thou enrichest it,
(God's river is full of water)
Thou preparest their corn.
For thus Thou preparest it;
10. Her furrows watering, her ridges smoothing,
With showers Thou softenest her, her sprouting Thou blessest.
11. Thou hast crowned the year with Thy goodness,
And Thy chariot wheels drop fatness.
12. Wilderness pastures run over,
And the hills are girt with joy.
13. The meadows are clad with flocks,
And the valleys clothed with grain.

Let them shout, yea let them sing!

Harvest Hymn

This Psalm was a thank offering liturgy for the offering of the first fruits of the harvest (Deut. 26), for which in later times delegations came up from their villages to Jerusalem, as in the Israelite period presumably from the villages to the temple of the district; in this case supposedly Shechem.

The Psalm opens with an ascription of praise to God to whose Temple in Zion all must come to offer their vows (1, 2). The use of *Zion* suggests that this verse was prefixed, or an existing verse modified into this form to adapt it to use in the Jerusalem Temple when this Israelite collection of Psalms was adopted into the Jerusalem Prayer Book. On the other hand it should be said that we do not know the

origin of the word or name of Zion. There are some indications that it was originally the name for any fortress temple, ultimately appropriated exclusively to the Temple at Jerusalem. There follows a brief responsive ritual (3, 4), a confession of sin and petition for forgiveness (*atone,* literally *cover over*), possibly accompanied by some sacrificial act; after which the priest welcomes the delegations to the Temple (cf. Introduction for the later ritual of first fruit offerings), and the people pray that they may be blessed with the bounty of the Temple and the privilege of its holiness. *Thy holy temple,* or perhaps better, *the holiness of Thy temple.* Then follows the service of praise prescribed in Deut. 26[10, 11]. God, whose righteousness is shown in His wonderful and fearsome acts, has accepted them. He is the God who saves them by this very fearsomeness, whose awful power is shown in the making of the mountains and the control of the roaring ocean, and of the nations who roar and threaten like the breakers of the sea (5-8). The heavenly signs which the nations worship are His creations, and His rule extends from sunrise to sunset, to the distant lands far over the sea. There is here an expression of that same universality which represents Yahaweh, as in Ps. XXIX, as lord of all the gods, or His mountain, as in the old prophecy cited in Is. 2 and Mi. 4, as exalted over all the world, so that all nations flow to it to learn His ways; a universality whose roots lie far down in the Hebrew conception of their God. The next stanza (9-13[a]) describes God's wonderful acts in His dealings with the land of Israel, in providing the abundant harvest of which they are offering the first fruits. He gave it rain from His heavenly river (cf. Job 38[25-27], also Ps. 29), softening the earth that so the tender shoots might grow, until in harvest the year was crowned with goodness, as the hills of Samaria were crowned with golden grain. The clouds are His chariots whose *wheels* (or *tracks*) drop or run over with fatness. It is a beautiful description of the hills of Samaria as one sees them in the harvest. They are terraced from top to bottom and planted with olives, among which grows the golden grain, like belts of richness encircling the hills, each terrace dropping its wealth of corn tops bending with their fatness toward the belt beneath. Even the rough lands on the edge of the wilderness *run over,* while the hills of Samaria are all of them girdled with the joy of a rich harvest. The

untillable lands are mantled with sheep, and even in the wadis grain grows in the bottoms. The Psalm closes as usual with a praise cry (13 b), here very brief.

LXVI

To the chief Musician, A Song *or* Psalm.

MAKE a joyful noise unto God, all ye lands:

2 Sing forth the honour of his name: make his praise glorious.

3 Say unto God, How terrible *art thou in* thy works! through the greatness of thy power shall thine enemies submit themselves unto thee.

4 All the earth shall worship thee, and shall sing unto thee: they shall sing *to* thy name. Selah.

5 Come and see the works of God: *he is* terrible *in his* doing toward the children of men.

6 He turned the sea into dry *land*: they went through the flood on foot: there did we rejoice in him.

7 He ruleth by his power for ever; his eyes behold the nations: let not the rebellious exalt themselves. Selah.

8 O bless our God, ye people, and make the voice of his praise to be heard:

9 Which holdeth our soul in life, and suffereth not our feet to be moved.

10 For thou, O God, hast proved us: thou hast tried us, as silver is tried.

11 Thou broughtest us into the net; thou laidst affliction upon our loins.

12 Thou hast caused men to ride over our heads; we went through fire and through water: but thou broughtest us out into a wealthy *place*.

1. Make a glad noise to God all the earth.
2. Chant the glory of His name,
   Make glorious His praise.
3. Say to God, How fearsome Thy doings,
   By the greatness of Thy might Thine enemies cringe to Thee.
4. Let all the earth bow down to Thee,
   And chant to Thee, chant Thy name.
   Selah.
5. Come and see the wonders of God,
   Awful in terribleness toward the sons of man.
6. He turned the sea into dry land,
   That they pass thru the river on foot
   (There we rejoice in Him).
7. Ruling with His prowess of old,
   His eyes spy out on the heathen,
   The adversary doth not exalt himself.
   Selah.
8. Bless our God, ye peoples,
   And sound the voice of His praise.
9. He hath preserved us alive,
   And suffered not our foot to be moved.
10. For Thou didst try us, God,
    Didst purge us as silver is purged;
11. Didst bring us into the net,
    Laid a heavy weight on our loins;
12. Made men drive over our heads.
    We came thru fire and water,
    And Thou didst bring us out into security.

13 I will go into thy house with burnt offerings: I will pay thee my vows,

14 Which my lips have uttered, and my mouth hath spoken, when I was in trouble.

15 I will offer unto thee burnt sacrifices of fatlings, with the incense of rams: I will offer bullocks with goats. Selah.

16 Come *and* hear, all ye that fear God, and I will declare what he hath done for my soul.

17 I cried unto him with my mouth, and he was extolled with my tongue.

18 If I regard iniquity in my heart, the Lord will not hear *me*:

19 *But* verily God hath heard *me;* he hath attended to the voice of my prayer.

20 Blessed *be* God, which hath not turned away my prayer, nor his mercy from me.

13. I come into Thy house with burnt offerings,
I pay unto Thee my vows,
14. Which my lips promised,
And my mouth spake in my strait.
15. Whole burnt of fatlings I sacrifice to Thee,
With the savor of rams;
I offer a bullock, with goats.
Selah.
16. Come, hear, and I will record it, all ye that fear GOD,
What He hath done for me.
17. Unto Him I cried with my mouth,
And exalted Him with my tongue
18. (Have I looked on the evil in thought,
The Lord heareth not).
19. Verily GOD heard,
Gave heed to the voice of my prayer.
20. Blessed be GOD,
Who hath not rejected my prayer,
Nor averted from me His grace.

Royal Thank Offering

This is a liturgy for a royal thank offering, a holocaust of bulls, sheep and goats, vowed by the king for deliverance from some peril not specified. It maintains a tone of great rejoicing, and is entirely devoid of any penitential element.

It commences with a half verse (1), which forms the caption of the Psalm. This is addressed to all the earth, in the same spirit of universality as the preceding Psalm, and is a summons to raise the sacrificial shout (*glad noise*) of trumpets and instruments and the human voice. Then all are called on (2-4) to sing with instrumental accompaniment (*chant,* or make psalmody) the glory of the *name* Elohim, that is that Elohim is God alone or above all. Then we pass over into the praise of His fearsome deeds toward His foes, which have made His enemies unwillingly or deceitfully acknowledge His might (*cringe to Thee,* a phrase used also in Deut. 33[29]). All the earth is called upon to prostrate itself before Him, as He appears in the sacrificial fire, and chant His name;

and *selah* indicates the clashing and blaring of instruments and the shouting of halleluiahs and the like which follows. The same theme is resumed (5-7) with particular reference to God's deliverance of Israel from the Egyptian captivity, a favorite theme of poets and prophets, especially of the northern kingdom (see for a similar use in Israelite Psalms 74, 78). Here the Psalmist utilizes the narrative of the Elohist as contained in Ex. 14. This stanza commences with a line (5[a]) very like Ps. 46[8]. It will be observed that all the literary references so far given are to Israelite not Judean documents, making more clear the place of origin of this Psalm, as of the collection of which it is a part. *Children of man* (5) is the ordinary term for heathen. *River* (6) is the tongue of the sea, thru which Israel passed dry shod. *There we rejoice* (6) may be a later gloss. It is a reference to the rejoicing over the passage of the sea in the song of Miriam (Ex. 15). *His eyes spy* (7) refers to God's presence in the cloud to lead by day, and the pillar of fire as a rear guard by night, from which God looked out on the *heathen,* i. e., the Egyptians, and because of which this *adversary* could not *exalt himself,* i. e., was powerless to do ill to Israel. Then follows another outburst of praise noises, indicated by *selah.* The next stanza (8-12) commences like the two preceding with a summons to praise, addressed as before to all the world, and then proceeds to summarize the story of the wanderings and the defeats and calamities of the forty years, prefacing it, however, by the assurance that all ended well; they were *preserved alive,* and, the common Psalm figure, *their foot* was not *moved* (9). He explains these experiences, described under the figures of the creature trapped in the hunter's *net,* the captive burdened with heavy loads (11), the trampling under foot, literally and figuratively, by lordly charioteers, and the passage thru fire and water (12, used later by Deutero-Isaiah, when he translates the ancient Egyptian deliverance into terms of the new deliverance from Babylon, a passage dependent on this Psalm or some similar liturgy, Is. 43[2]), as a testing and a purifying by God (10), who in the conquest of Canaan brought them out at the last in security (12), i. e., into the rich land, flowing with milk and honey. Then we have a statement of the sacrifice to be offered, a right royal one, and its cause (13-15). Here we have evidently pre-exilic material, the word used in the later

days to indicate the odor of incense referring here to the smell, the appetizing savor (15) of the flesh of the beasts offered, as in Isaiah, and earlier. This is followed by the third and final *selah,* after which comes the confident assertion of God's favorable answer (16-19), in this case not as something to come, but as a fact accomplished. Verse 18 seems to be a later explanatory pietistic gloss. *Record* (16) is the regular word for writing, and I fancy that it means not merely *declare,* but write out, as in Psalm 64, viz., that the song or liturgy was written down for preservation. In contrast with the preceding parts of the Psalm this stanza is addressed to the faithful Israelites (*ye that fear God,* 16), who share in the answer to the king's petition and exult with him over all God's exhibitions of His triumphant power in the world. Then follows the concluding benediction (20).

LXVII

To the chief Musician on Neginoth, A Psalm *or* Song.

GOD be merciful unto us, and bless us; *and* cause his face to shine upon us; Selah.

2 That thy way may be known upon earth, thy saving health among all nations.

3 Let the people praise thee, O God; let all the people praise thee.

4 O let the nations be glad and sing for joy: for thou shalt judge the people righteously, and govern the nations upon earth. Selah.

5 Let the people praise thee, O God; let all the people praise thee.

6 *Then* shall the earth yield her increase; *and* God, *even* our own God, shall bless us.

7 God shall bless us; and all the ends of the earth shall fear him.

1. God be merciful unto us, and bless us;
   Cause His face to shine among us. Selah.
2. That Thy way may be known upon earth,
   Thy saving health among all nations.
3. Let the peoples praise Thee, O GOD,
   Let all the peoples praise Thee.
4. Let the nations rejoice and be glad;
   For Thou dost judge the folk righteously,
   And govern the nations upon earth.
   Selah.
5. Let the peoples praise Thee, O GOD,
   Let all the peoples praise Thee.
6. Earth hath yielded her increase;
   GOD, our GOD, doth bless us.
7. GOD doth bless us;
   And all the ends of the earth shall fear Him.

The First Fruits

This is, like 65, a liturgy for the offering of the first fruits, but much shorter and simpler. It shows the same universalism as the two preceding Psalms.

It opens with an appeal for pity (1) corresponding to the confession of sin in 65, and in place of the priestly welcome in that Psalm we have here a sacrifice, the appearance of God in the fire being indicated by the words *cause His face to shine;* whereupon, as indicated by the *selah*, the worshippers prostrate themselves and the shout goes up. This whole first phrase is singularly reminiscent of the priestly benediction in Num. $6^{24\text{-}27}$, but cast in the form of a praper. The *selah* is followed by a wish for the knowledge of the religion (*way*) of God in all the earth (2), concluding with a thank offering chorus, in which all peoples are summoned to join (3). Then the nations are bidden to rejoice in the knowledge of God's righteous government of the world (4), followed by another *selah*, and that again by the thank offering chorus (5), in which the peoples are bidden to join. This ends the sacrifice element, after which comes the presentation of the first fruits, with a song of praise, and blessing for God's bounty in the harvest (6, 7), corresponding to vv. 9-13 of Ps. 65, ending with a repetition of the universal element, but with no song of God's great deeds, such as 65 has.

This Psalm is an evening canticle in the Anglican use, under the Latin title *Deus Misereatur.*

LXVIII

To the chief Musician, A Psalm *or* Song of David.

LET God arise, let his enemies be scattered: let them also that hate him flee before him.

2 As smoke is driven away, *so* drive *them* away: as wax melteth before the fire, *so* let the wicked perish at the presence of God.

3 But let the righteous be glad; let them rejoice before God: yea, let them exceedingly rejoice.

4 Sing unto God, sing praises to his name: extol him that rideth upon the heavens by his name JAH, and rejoice before him.

1. GOD ariseth, His enemies are scattered,
   And they that hate Him flee before Him.

2. As smoke is driven, Thou drivest;
   As wax melteth before fire,
   The perish before godless GOD.

3. But the righteous rejoice;
   They triumph before GOD,
   And exult with great joy.

4. Sing unto GOD, chant His name,
   Cast up a way for Him that rideth in the desert,
   His name, Yah, and triumph before Him.

5 A father of the fatherless, and a judge of the widows, *is* God in his holy habitation.

6 God setteth the solitary in families; he bringeth out those which are bound with chains: but the rebellious dwell in a dry *land.*

7 O God, when thou wentest forth before thy people, when thou didst march through the wilderness; Selah:

8 The earth shook, the heavens also dropped at the presence of God; *even* Sinai itself *was moved* at the presence of God, the God of Israel.

9 Thou, O God, didst send a plentiful rain, whereby thou didst confirm thine inheritance, when it was weary.

10 Thy congregation hath dwelt therein: thou, O God, hast prepared of thy goodness for the poor.

11 The Lord gave the word: great *was* the company of those that published *it.*

12 Kings of armies did flee apace: and she that tarried at home divided the spoil.

13 Though ye have lain among the pots, *yet shall ye be as* the wings of a dove covered with silver, and her feathers with yellow gold.

14 When the Almighty scattered kings in it, it was *white* as snow in Salmon.

15 The hill of God *is as* the hill of Bashan; a high hill *as* the hill of Bashan.

16 Why leap ye, ye high hills? *this is* the hill *which* God desireth to dwell in; yea, the LORD will dwell *in it* for ever.

17 The chariots of God *are* twenty thousand, *even* thousands of angels: the Lord *is* among them, *as in* Sinai, in the holy *place.*

5. Father of the fatherless, and judge of widows,
Is GOD in His holy habitation.
6. GOD maketh the desolate an household,
Bringeth out the captives into prosperity;
But the rebellious dwell in parched lands.

7. O GOD, when Thou wentest forth before Thy people,
When Thou didst march through the wilderness!
Selah.
8. Earth quaked, yea heaven dropped before God,
Yon Sinai before GOD, the GOD of Israel.
9. With a rain of freewill offerings Thou besprinklest Thine heritage,
And when it was weary Thou didst restore it.
10. Thy beasts that dwell therein
Thou providest in Thy bounty for the needy, O GOD.

11. (The Lord giveth a word;
The women bringing tidings of a great host:)
12. "Kings of hosts flee, they flee,
And a housewife divideth the spoil."
13. "If ye dwell among dung heaps."
"Dove's wings covered with silver,
Her pinions with glittering gold."
14. "When the Almighty scattered kings therein."
"It snoweth in Zalmon."

15. A mountain of GOD is Mount Bashan;
A mount of peaks is Mount Bashan.
16. Why envy ye, ye peaked mountains,
The mountain that GOD desired for His abode?
(Yea, the LORD dwelleth forever.)
17. The chariots of GOD are ten thousand thousands.
(The Lord is come from Sinai to His shrine.)

18 Thou hast ascended on high, thou hast led captivity captive, thou hast received gifts for men; yea, *for* the rebellious also, that the LORD God might dwell *among them.*

19 Blessed *be* the Lord, *who* daily loadeth us *with benefits, even* the God of our salvation. Selah.

20 *He that is* our God *is* the God of salvation; and unto GOD the Lord *belong* the issues from death.

21 But God shall wound the head of his enemies, *and* the hairy scalp of such a one as goeth on still in his trespasses.

22 The Lord said, I will bring again from Bashan, I will bring *my people* again from the depths of the sea:

23 That thy foot may be dipped in the blood of *thine* enemies, *and* the tongue of thy dogs in the same.

24 They have seen thy goings, O God; *even* the goings of my God, my King, in the sanctuary.

25 The singers went before, the players on instruments *followed* after; among *them were* the damsels playing with timbrels.

26 Bless ye God in the congregations, *even* the Lord, from the fountain of Israel.

27 There *is* little Benjamin *with* their ruler, the princes of Judah *and* their council, the princes of Zebulun, *and* the princes of Naphtali.

28 Thy God hath commanded thy strength: strengthen, O God, that which thou hast wrought for us.

29 Because of thy temple at Jerusalem shall kings bring presents unto thee.

18. Thou hast gone up on high,
led captives captive,
Taken tribute of men, even
them that rebel.
That GOD may dwell therein!

19. Blessed be the Lord,
That daily beareth our burden,
The GOD of our victories.
Selah.

20. (Our GOD is a GOD that saveth,
To Yahaweh the Lord belong the issues of death.)

21. Surely GOD crusheth the head
of His foes,
The hairy scalp of such as
walk in guiltiness;

22. (The Lord said: I will bring
back from Bashan;
I will bring back from the
depths of the sea;)

23. That thy foot may be bathed
in blood,
The tongue of thy dogs have
its portion of thy foes.

24. They have seen Thy goings,
GOD,
The goings of my God, my
king in the sanctuary.

25. Singers went before, minstrels
followed after,
In the midst of damsels playing timbrels.

26. In the congregations they
have blessed GOD,
The LORD, from the well of
Israel.

27. There is little Benjamin
bringing them down,
The princes of Judah their
leaders;
Princes of Zebulun, princes
of Naphtali.

28. Put forth, O GOD, Thy strength;
Strengthen, O GOD, what Thou
hast wrought for us.

29. (From Thy temple at Jerusalem)
To Thee let kings bring gifts.

30 Rebuke the company of spearmen, the multitude of the bulls, with the calves of the people, *till every one* submit himself with pieces of silver: scatter thou the people *that* delight in war.

31 Princes shall come out of Egypt; Ethiopia shall soon stretch out her hands unto God.

32 Sing unto God, ye kingdoms of the earth; O sing praises unto the Lord; Selah:

33 To him that rideth upon the heavens of heavens, *which were* of old; lo, he doth send out his voice, *and that* a mighty voice.

34 Ascribe ye strength unto God: his excellency *is* over Israel, and his strength *is* in the clouds.

35 O God, *thou art* terrible out of thy holy places: the God of Israel *is* he that giveth strength and power unto *his* people. Blessed *be* God.

30. Rebuke the beast of the reeds,
The assemblage of bulls, with kine of the peoples,
Trampling down them that delight in silver;
Scatter Thou the nations that rejoice in war.

31. Let princes come out of Egypt;
Ethiopia stretch forth her hands unto God.

32. Ye kingdoms of the earth, sing unto God.
Chant to the Lord.
Selah.

33. To Him that rideth on the heavens, the heavens of yore;
Behold, He uttereth His voice, a mighty voice.

34. Ascribe might unto God over Israel;
His majesty and His might are in the skies.

35. Terrible art Thou, God, from Thy sanctuary;
Israel's God.
He giveth mighty power to His people; blessed be God.

Israel's Psalm of Triumph

This is the most difficult Psalm in the Psalter, and it is with much diffidence that I present the above translation. The general meaning of the Psalm is clear; it is in details that the difficulties occur, and especially in the text, which is in several places in seemingly hopeless confusion. It is a liturgy for a royal triumph, and it is worthy of note, as characteristic of the systematic arrangement of this Psalter, that, as we had four *maskils* and five *miktams* (three of the latter also *Destroy Nots*) placed together, so four joy Psalms, 65-68, have also been brought into juxtaposition. This Psalm is so emphatically Elohistic that in it phrases familiar in old hymns in a Yahawistic form, which is supposed to be the original, appear with Elohim in place of Yahaweh. It is ancient, but it uses still more ancient songs and liturgies. It is evidently Shechemite in origin, a liturgy composed to celebrate the victories of an Israelite king, apparently Jeroboam II, under whom,

about 750 B. C., the kingdom of Israel reached the pinnacle of its power, a power almost equalling that of David. There is no reference in the Psalm to any one victory or conquest, in which it resembles the great Davidic hymn (Ps. 18). It follows, with much greater elaboration, the scheme of Ps. 66, recounting the story of Israel from the deliverance from Egypt on, thru the experiences of the wilderness wanderings to the conquest of Canaan, and the establishment of the sanctuary at Shechem, the glory of whose worship it sings, and, after telling of the triumphs and deliverances wrought by God there enshrined, it appeals for further evidences of His power especially to Egypt and Assyria, closing with the usual praise song. The difficulties are due partly to the unusually dramatic presentation of the theme, partly to the occasional peculiar words and constructions characteristic of so many of these Shechem Psalms, partly to the necessity of making changes to adapt it to Jerusalem use, and text corruptions ensuing therefrom, and partly to the introduction of glosses intended to explain certain words and phrases, which then crept into the text.

It commences (1) with a paraphrase of the Ark Song (Num. 10^{35}), used by Moses when the Ark, emblem of God's presence and Israel's palladium of old, set forth on its journeys. This is the beginning of God's triumphant and victorious progress. It should be observed that where the Ark Song used Yahaweh, our Psalm uses Elohim. This introduces a little triumph song of general character (2, 3), a common opening of Psalms, and using familiar phrases. The *godless,* or wicked, are, as always, the hostile heathen, in contrast with *righteous* Israel. Then, with a call to sing and make psalmody, we are reminded of God's wonderful guidance of them thru the desert, and of their deliverance from Egyptian captivity (4-6). In v. 4 *cast up a way* and *desert* contain plays on words which we can scarcely represent, a sort of thing common in early Hebrew poetry (cf. Gen. 49). The rather unusual words here used must inevitably have suggested also to a Hebrew's ear the meaning: "Extol Him that rideth in the clouds." In the sense in which we have translated the words they were used later by Deutero-Isaiah when he pictured the new deliverance from Babylon in terms of the old deliverance from Egypt (cf. Is. 40^{3}, 57^{14}, 62^{10}). *Jah* or *Yah* (4), the primitive form of God's personal name, re-

tained in the ritual cry *hallelu-yah, praise Yah.* Verses 5 and 6 depict God's deliverance of the Israelite from Egyptian bondage, fathering the *fatherless,* giving justice to *widows,* making the *desolate* a family, bringing *captives* into security and prosperity, in language often called Deuteronomic. This lies behind Dt. 10 [18-22], and Hos. 14 [3], and evidently was familiar phraseology in Israel. The *holy habitation* of 5 is God's heavenly habitation (cf. Dt. 26 [15]). The *rebellious* are apparently the peoples who opposed or obstructed their progress toward Canaan, such as Amalek and Edom. Verse 7 is a phrase which meets us in slightly variant form in the old poems: Judges 5 [4], Dt. 33 [2], Hab. 3 [3]. In wording it stands nearest to Judges, using, however, Elohim instead of Yahaweh, in which it agrees with Habakkuk as against the other two. Notice the great emphasis in the Psalm up to this point of the name Elohim, its frequent repetition, to which attention has been called in earlier Psalms of this book. The same use meets us again at the close (33-35). This brings us to Sinai, and at this point the sacrifical motive is most dramatically introduced. As there God appeared in cloud and fire, with thundering and tempest (Ex. 19), and the people fell prostrate before Him; so here the *selah* indicates the prostration of the worshippers with shouting and blasts of trumpets. There follows immediately a verse (8) describing the accompaniments of the theophany at Sinai in language apparently borrowed from Jud. 5 [4, 5] (part of which may be a later gloss). The following verses (9-10) relate God's miraculous and bountiful feeding of Israel, called, as so often, in Psalm language especially, the *needy,* with manna from heaven (*rain of freewill offerings*) and quails (*Thy beasts that dwell therein*). The manna rain is described in language of double meaning, to connect with the sacrifices being offered. It is a free gift from God, out of the regular course of nature, which is ambiguously expressed by the word *freewill offerings,* which the king was even then offering. The word which, in despair of finding any word of suitable suggestion I have rendered *besprinklest,* with allusion to the word *rain,* is the regular ritual term for the heaving up or waving before the altar of the wave offering, the part of an offering not burnt to God, to consecrate it, which was then going on in the sacrifice. The sacrifice with its accompaniments, including the feeding of the people in the sacrificial feast, was

thus made to dramatize God's appearance at Sinai and His wonderful feeding of the people in the wilderness. Verse 11 is apparently a rubrical direction. As in Ex. 14, 15, Judges 4, 5 and 1 Sam. 18 the women sing songs of victory, so here the women are directed to bring the good tidings of Israel's host in its conquest of Canaan. In the rubric this is represented apparently as the Lord's command or *word,* but the phrase is very puzzling. Instead of one song of triumph we then have the first lines or verses of several hymns or songs which the women are directed to sing (12-14), much as they are represented as singing in 1 Sam. 18^{7}, where, however, a verse of only one hymn is given (possibly in both cases there was no more to these hymns than the one verse or line which has been preserved, which from modern experience among Arabs I should say is not improbable). The first song (12) evidently refers to the victory of Barak over Sisera, where it was a woman, Jael, who to the completer ignominy of the routed Canaanites reaped the real fruit of victory (Jud. 4, 5). The second song (13^{a}) is a mock song against slackers, Reuben in Jud. 5^{17}, Issachar in Gen. 49^{14}, remaining among their *dung heaps* or *sheep-folds,* or whatever the word really means; evidently old. The next song ($13^{b, c}$) may be intended to picture a victorious host gay with the spoils of its conquered foes. When the *Almighty scattered kings* (14^{a}) would be an appropriate title for a song celebrating any of a number of the victories of which Hebrew tradition of the conquest told. It uses an archaic name, *Shaddai,* for God, of uncertain origin and meaning. What was the appropriateness of the last song (14^{b}) is not apparent from the little fragment here given, but it gives us a local reference which is interesting, for Zalmon, as appears from Jud. 9^{48}, was a mountain close to the temple of El-Berith, God of the Covenant, at Shechem. The next stanza (15-18) sings the transference of power, and with it the seat of worship, from east to west Jordan. That is not recorded in formal history, but is abundantly attested by the ancient folk lore. So in Gen. 48 Ephraim, who is the younger son of Joseph, becomes the elder. Joseph inhabited northern Gilead, i. e., Bashan, east of Jordan, and Samaria, centering about Shechem, west of Jordan. It was the elder son, Manasseh, who inhabited Bashan; Ephraim, the younger, occupied Shechem. Later supremacy passed westward and Ephraim became the leader.

So here the many peaked hill country of Bashan is bidden not to envy God's choice of Shechem for His abode. A pious Judean glossator, thinking of Jerusalem as *the mountain God desired for His abode,* in the same spirit in which the book of Deuteronomy was made Judean, added *Yea, Yahaweh dwelleth forever.* The following line (17[a]) suggests Num. 10[36], the song to be sung when the Ark rested; *Return, Yahaweh, unto the ten thousands of the thousands of Israel,* for now we are come to the end of God's victorious progress; but it also suggests the blessing of Joseph, Dt. 33[7], where the horns of God are *the ten thousands of Ephraim, and they are the thousands of Manasseh;* and indeed there is more than a mere kinship of words between the two. Our Psalm has the words which are common to both, followed by a combination of letters which looks like the Hebrew word for *repetition,* i. e., a direction to repeat the line, and then an explanatory gloss to the effect that this line represents the coming of the Lord (the late word *Adonai*) from Sinai to His shrine. I suspect that originally we had here either Israel, or Joseph, or Ephraim and Manasseh, for which had to be substituted something more suited for use in the Temple at Jerusalem. *On high* (18); the conquest achieved, therefore, on which God has marched and tented with His people, He ascends into His real, heavenly abode, but by the power that emanates from His shrine to defeat the foe, taking captives and extorting tribute, it is manifest that He also inhabits that shrine. It is a picture of a victorious period like that of Jeroboam II. This much is clear: a sacrificial motive is here. In processionals more than one sacrifice might be offered in the progress of the procession. Here the sacrificial praise cry, *selah,* comes immediately after the word *victories* (*salvation*), and the remainder of the stanza celebrates the victories. I would suggest that the first sacrifice was offered as the procession reached the foot of Gerizim, the Temple mount; this, the second sacrifice, at the entrance to the Temple precincts. Verse 20 is apparently a gloss explaining the use of the particular form for God used in v. 19; stating that *Adonai* was used for *Yahaweh,* and also explaining the word *victory,* or salvation; but it has been preserved in a fragmentary form, too often the fate of marginal notes. The remainder of this stanza (21-23), taking up the cry of victory, tells of God's victorious

prowess on His people's behalf. Into this is inserted a gloss, v. 22, introduced by the phrase *the Lord said,* which appears to be a free interpretation of Dt. 33 [19]. The idea is, from Bashan on the east to the Mediterranean on the west, all shall be Israelite ground. The following stanza (24-27) is a very attractive picture of the festival procession (*the goings of God*), the temple or choir singers preceding, musicians (*minstrels,* i. e., those playing on instruments) following, with a host of women clashing and tinkling their castanets and tambourines as they danced about the marchers. *Congregations* means the crowds gathered to take part in such a festival. *From the well* or *fountain of Israel,* i. e., Jacob's well, beneath Gerizim in front of Shechem. This indicates the simon pure Josephite-Israelites of Shechem and its region (cf. Dt. 33 [13-16]); but with them are joined in the worship on Gerizim even the remotest tribes: Benjamin and Judah of the south, leading processions; and Zebulun and Naphtali, from the far north, taking part in the festival. Then follows the usual prayer for victory over foes (28-32), in this case taking the form of a prayer for still further victories in addition to those already won. V. 29 [a] is from the time of the adaptation of this Psalm to use in Jerusalem. *The beast of the reeds,* the hippopotamus, is Egypt; the *bulls* are the Assyrians (cf. Is. 10), perhaps because of their bull symbols and images; the *kine,* cows or calves, who accompany them, are the lesser nations, tributary to or allied with them. *That delight in silver* is a reference to the predatory object of the wars of these peoples, the Assyrians especially, evinced in the huge contributions they exacted from conquered peoples. The last two verses of this stanza display the same universalism as the preceding Psalms of this series. The idea of v. 31 is more fully developed in the Judean prophet Isaiah (chap. 19), who derived much from the Israelite sources of Deuteronomy and Hosea. This whole picture of Israel's relation to the outside world fits in best with the time of Jeroboam II. This stanza is followed by another *selah,* indicating the arrival of the procession at its final sacrificial goal, persumably the high altar on top of Mt. Gerizim, and, as after the two preceding *selahs,* the following praise cry (33, 34) attaches itself directly in sense to the phrase immediately preceding, and describes Elohim, as Yahaweh is described in Ps. 18, as the one who rides on the clouds, whose

voice is the thunder (cf. also Dt. 33 [26]). Verse 35 is the usual concluding doxology and benediction.

V. 18 is cited in Eph. 4 [8]. V. 1 is one of the verses on which the British national anthem is based. The same verse was used as his text by the Metropolitan of Moscow, preaching in the Kremlin, when Napoleon retreated. This is also the verse which the Dominican champions of Savonarola chanted as they marched thru the streets of Florence, challenging the Franciscans to the ordeal. Because of this verse Charlemagne made this his Psalm, and for the same verse it became the battle hymn of Henry of Navarre and the Huguenots in the French wars of religion.

LXIX

To the chief Musician upon Shoshannim, *A Psalm* of David.

SAVE me, O God; for the waters are come in unto *my* soul.

2 I sink in deep mire, where *there is* no standing: I am come into deep waters, where the floods overflow me.

3 I am weary of my crying: my throat is dried: mine eyes fail while I wait for my God.

4 They that hate me without a cause are more than the hairs of mine head: they that would destroy me, *being* mine enemies wrongfully, are mighty: then I restored *that* which I took not away.

5 O God, thou knowest my foolishness; and my sins are not hid from thee.

6 Let not them that wait on thee, O Lord God of hosts, be ashamed for my sake: let not those that seek thee be confounded for my sake, O God of Israel.

7 Because for thy sake I have borne reproach; shame hath covered my face.

1. Save me, oh God, for the waters are come unto me.

2. I am sunk in the mire of the bog, where there is no standing;
   I am come into water depths, and the flood has overwhelmed me.
3. I am weary with crying, parched is my throat,
   Mine eyes have failed from waiting on my God.
4. More than the hairs of my head, my foes without cause;
   More numerous than my bones, mine enemies for nought.
   What I plundered not I must restore.

5. God, Thou knowest my folly,
   And my trespass from Thee is not hid.
6. Be not shamed in me Thy believers,
   Lord Yahaweh of Hosts!
   Be not disgraced in me Thy seekers,
   God of Israel!

7. Because, for Thee I have borne reproach,
   Dishonor hath covered my face.

8 I am become a stranger unto my brethren, and an alien unto my mother's children.

9 For the zeal of thine house hath eaten me up; and the reproaches of them that reproached thee are fallen upon me.

10 When I wept, *and chastened* my soul with fasting, that was to my reproach.

11 I made sackcloth also my garment; and I became a proverb to them.

12 They that sit in the gate speak against me; and I *was* the song of the drunkards.

13 But as for me, my prayer *is* unto thee, O LORD, *in* an acceptable time: O God, in the multitude of thy mercy hear me, in the truth of thy salvation.

14 Deliver me out of the mire, and let me not sink: let me be delivered from them that hate me, and out of the deep waters.

15 Let not the waterflood overflow me, neither let the deep swallow me up, and let not the pit shut her mouth upon me.

16 Hear me, O LORD; for thy lovingkindness *is* good: turn unto me according to the multitude of thy tender mercies.

17 And hide not thy face from thy servant; for I am in trouble: hear me speedily.

18 Draw nigh unto my soul, *and* redeem it: deliver me because of mine enemies.

19 Thou hast known my reproach, and my shame, and my dishonour: mine adversaries *are* all before thee.

20 Reproach hath broken my heart; and I am full of heaviness: and I looked *for some* to take pity, but *there was* none; and for comforters, but I found none.

8. I am become a stranger to my brethren,
And an alien to my mother's sons.
9. For zeal of Thine house hath eaten me up,
And the reproaches of them that reproach Thee are on me.

10. When I wept and fasted sore,
It became my reproach.
11. When I made my clothing sackcloth,
I became their by-word.
12. They that sit in the gate mock me,
And I am the song of the wine-bibbers.

13. And I—my prayer is unto Thee, O GOD,
In Thine abundant love answer me with Thy true salvation.
14. Rescue me from the mire, that I sink not;
And from water depths!
15. Let not water floods o'erwhelm me,
Neither the deep engulf,
Nor the pit shut its mouth upon me.

16. Answer me, LORD, for Thy love is kind,
In Thy manifold mercies, turn toward me,
17. And hide not Thy face from Thy servant.
For that I am in straits, haste Thee, answer me;
18. Draw near to my ransom,
Redeem me because of my foes.

19. Thou knowest my reproach and my shame and my dishonor;
Before Thee are all mine opponents.
20. Reproach hath broken my heart, and I am sick;
And I longed for pity, and there was none,
For comforters, and found them not.

21 They gave me also gall for my meat; and in my thirst they gave me vinegar to drink.

22 Let their table become a snare before them: and *that which should have been* for *their welfare, let it become* a trap.

23 Let their eyes be darkened, that they see not; and make their loins continually to shake.

24 Pour out thine indignation upon them, and let thy wrathful anger take hold of them.

25 Let their habitation be desolate; *and* let none dwell in their tents.

26 For they persecute *him* whom thou hast smitten; and they talk to the grief of those whom thou hast wounded.

27 Add iniquity unto their iniquity: and let them not come into thy righteousness.

28 Let them be blotted out of the book of the living, and not be written with the righteous.

29 But I *am* poor and sorrowful: let thy salvation, O God, set me up on high.

30 I will praise the name of God with a song, and will magnify him with thanksgiving.

31 *This* also shall please the LORD better than an ox *or* bullock that hath horns and hoofs.

32 The humble shall see *this, and* be glad: and your heart shall live that seek God.

33 For the LORD heareth the poor, and despiseth not his prisoners.

34 Let the heaven and earth praise him, the seas, and every thing that moveth therein.

21. And they gave me gall for my food,
And in my thirst vinegar to drink.

22. Be their table before them a snare,
And their feastings a trap!
23. Be their eyes darkened from seeing,
And shake their loins continually!
24. Pour upon them Thine indignation,
And let Thy hot wrath overtake them!
25. Be their town a desolation,
In their houses be there no dweller!
26. For whom Thou hast smitten they persecuted,
And add to the pain of Thy wounded.
27. Add guilt to their guilt,
And let them not come into Thy righteousness.
28. Be they blotted from the book of life,
And not written with the righteous!

29. And I—poor and in pain,
Thy salvation, oh GOD, lift me up!
30. Let me praise GOD's name with a song,
And magnify Him with thanksgiving.
31. (And it is better than an ox to the LORD,
Than a bullock with horns and hoofs.)
32. Behold, ye poor, and be glad;
Seekers of GOD be your heart revived!
33. For that the LORD hearkeneth to the needy,
And hath not despised His captives.

34. Let the heaven praise Him, and earth,
The seas and all that move dwell therein.

35 For God will save Zion, and will build the cities of Judah: that they may dwell there, and have it in possession.

36 The seed also of his servants shall inherit it: and they that love his name shall dwell therein.

35. For God delivereth Zion,
And buildeth the cities of Judah,
That they may dwell there and possess it,
36. And the seed of His servants inherit it,
And they that love His name dwell therein.

For a Solemn Fast

This is a penitential, apparently originally a liturgy for a solemn day or fast in the distressful times of Israel, perhaps in the period following Jeroboam II, when the nation was tottering to its fall. It follows the usual line of such penitentials, and uses many of the phrases and ideas which are the common stock of that class of Psalms. For this reason it remembles in various parts such Judean Psalms as 6, 22, 31, 35, 38, 40. There are a few later glosses, and after the Exile there was added a triumphant stanza in the spirit and with the language of Deutero-Isaiah and the Prayer of Moses (Ps. 90-99).

V. 1 constitutes the caption of the Psalm. Vv. 2-3, following the motive of the caption, first describe the invasions which have overrun the land as water floods in the valleys by which invasions Israel is overwhelmed, and then tell of the apparently futile supplication for God's help.

In a penitential from Ashurbanipal's library a suffering righteous, apparently a king, makes a similar plaint of being deserted by God, and, indeed, like Job, he seems to make God responsible for his calamities, which are described and lamented through many verses, the whole ending, however, with words of hope:

> "I know a time when my tears shall have an end,
> When among the guardian spirits thy divinity is honored."

In the last verse of this stanza (4), leaving the figure of the flood, the enemies are mentioned, who, as regularly, are described to God as those who wantonly and under false pretences attack and plunder innocent Israel. Vv. 5-6 are the formal confession of sins, which was a regular part of such penitentials, and an appeal to God in His own interest, that those who believe in Him may not be shamed and disgraced,

to succor Israel. *Lord Yahaweh of Hosts* in v. 6 is suspicious. It occurs elsewhere only in 68[20]. But although sin is confessed, what is meant by that confession is only the formal, unwitting transgressions and the like. The suppliant has been faithful to Elohim, and it is because he is God's people that he suffers attack from the worshippers of other gods. This is set forth in the next stanza (7-9). For the figure of utter desolation in v. 8, cf. Ps. 31[11], Job 19[13]. The picture of good and pious Israel contained in vv. 10-12 is like that contained in Ps. 35[13]. *Mock* (12) is sing, that is sing taunt songs; and the word rendered *song* meant literally stringed instruments. *Those that sit in the gate,* a familiar picture of oriental life, sing mock songs at him to the accompaniment of their banjos. As in all these Psalms dealing with the calamities of the nation, the figures give us most vivid pictures of the everyday life of the people. Vv. 13-15 are the first *And I,* a petition, which takes up the figure of the mire and flood with which the Psalm began. *Yahaweh at a time of favor* (13[a]) seems to be a gloss from Is. 49[8] (cf. also Is. 58[5], 61[2]); and *that I be rescued from my haters* (14[b]), another gloss to explain the figure of the flood and mire. Both appear to disturb the rhythm, and the latter to spoil the poetical sense effect also.

Vv. 16-18 may be a Judean insertion when this liturgy was adopted for use in the Jerusalem Temple. It is a very direct and forceful prayer. Then we have a stanza (19-21) describing in language which reminds one both of Job and Jeremiah the pitiful condition of suppliant Israel, shamed and dishonored by their enemies, heart broken, sick, unpitied, and without comforters; their very food and drink bitter and loathsome. The word rendered *gall* evidently means some vile or bitter solid substance, equivalent for food to vinegar for drink. This verse gives the suggestion for the opening verse of the following curse (22-28), cursing the enemy in his food, and his sacrificial feasts, the so-called *peace offerings.* While containing familiar ideas this curse is the most elaborate we have yet met. Such curses approved themselves even to the most spiritual of the religious leaders of the day. Jeremiah was a past master in their use and composition. Such Psalms as 35 and 69, with both of which he appears to have been familiar, gave him material on which he improved. The final word in these curses was reached in Ps. 109, which has Ps. 35 and 69 and Jeremiah behind it. It must be added that

the curse is still a part of Jewish orthodox rituals of various kinds. Christianity also has not been guiltless in the matter, a natural result of the use of such curses as Scripture for didactic or liturgical purposes. The words translated *town* and *houses* (25) come down from an early period, and meant originally *encampment* and *tent*. V. 26 reminds one involuntarily of Is. 53 [4]. Following the curse comes the second *And* 1 (29), in which the suppliant king or people, described after old use as *poor and in pain*, calls for deliverance. This is followed immediately by the praise cry, combined with assurance of deliverance (30-32), before which or in connection with which we should expect the sacrifice. Verse 31, which is in thought in line with Ps. 41, 50, 51, emphasizing the praise cry as better than sacrifice, appears to be a Judean gloss, inserted during the Exile, when the Psalms had to be sung without liturgical accompaniments; but its presence at this point suggests that in its Temple use this Psalm was an accompaniment of sacrifice. The praise song has certain affinities with Ps. 22 [24-27].

A psalm to Shamash, the sun-god, from Ashurbanipal's library, shows possibly a similar emphasis on prayer and praise as over against sacrifice among the Assyrians:

"Daily bring to thy god
Offering and prayer, a fitting incense.
Toward thy god have a pious heart;
That it is which comes unto god.
Prayer and entreaty and humble prostration
Shalt thou each morning give to him, and he will give thee rich abundance,
And exceedingly with god's help shalt thou find prosperity."

Verses 33-36 are a later addition, apparently of the early post-exilian period, and have, as pointed out above, close affinities with the Psalms of that period and with Deutero-Isaiah. They sing of the deliverance from the Babylonian captivity and the restoration of the Temple and the cities of Judah (cf. Ps. 96 [11], 98 [7], Is. 44 [23], 49 [13]).

This Psalm is one of those most frequently cited in the New Testament. V. 4 is used in John 15 [25]; v. 9 in John 2 [17] and Rom. 15 [3]; v. 21 in John 19 [28, 29], Matt. 27 [34, 48], Luke 23 [36] (cf. Mk. 15 [23]); v. 22 in Rom. 11 [9, 10]; v. 25 in Acts 1 [20] (cf. Matt. 33 [28], Luke 13 [35]). Because especially of v. 21 this Psalm was made the Good Friday Psalm in the Anglican use.

LXX, See XL

LXXI

IN thee, O LORD, do I put my trust: let me never be put to confusion.

2 Deliver me in thy righteousness, and cause me to escape: incline thine ear unto me, and save me.

3 Be thou my strong habitation, whereunto I may continually resort: thou hast given commandment to save me; for thou *art* my rock and my fortress.

4 Deliver me, O my God, out of the hand of the wicked, out of the hand of the unrighteous and cruel man.

5 For thou *art* my hope, O Lord GOD: *thou art* my trust from my youth.

6 By thee have I been holden up from the womb: thou art he that took me out of my mother's bowels: my praise *shall be* continually of thee.

7 I am as a wonder unto many; but thou *art* my strong refuge.

8 Let my mouth be filled *with* thy praise *and with* thy honour all the day.

9 Cast me not off in the time of old age; forsake me not when my strength faileth.

10 For mine enemies speak against me; and they that lay wait for my soul take counsel together,

11 Saying, God hath forsaken him: persecute and take him; for *there is* none to deliver *him*.

12 O God, be not far from me: O my God, make haste for my help.

13 Let them be confounded *and* consumed that are adversaries to my soul; let them be covered *with* reproach and dishonor that seek my hurt.

14 But I will hope continually, and will yet praise thee more and more.

1. In Thee, LORD, have I trusted,
   Let me not be shamed forever,
2. In Thy righteousness deliver me,
   Incline to me Thine ear,
   Speedily rescue me,
3. Be to me a strong rock,
   A house of defence to save me;
   For my crag and my defence art Thou.

4. My GOD, rescue me from the hand of the godless,
   From the palm of the lawless and violent,
5. For Thou art my hope, O Lord Yahaweh,
   My trust from my youth;
6. On Thee have I leaned from the womb,
   From my mother's bowels Thou drewest me.
   In Thee is my praise continually.
7. I have been as a sign to many,
   And Thou art my strong hope.
8. My mouth is full of Thy praise,
   Thy beauty all the day.

9. Cast me not off in the time of mine age,
   When my strength faileth forsake me not;
10. For mine enemies have spoken of me,
    They that watch out for me counsel together,
11. Saying, GOD hath forsaken him,
    Hunt and take him, for there is none to deliver,
12. GOD, be not far from me,
    My GOD, haste to my help.
13. Be they shamed and consumed that play the Satan to me;
    Wrapped in disgrace and dishonor that seek my hurt.

14. And I—continually I wait,
    And add unto all Thy praise,

15 My mouth shall shew forth thy righteousness *and* thy salvation all the day; for I know not the numbers *thereof.*

16 I will go in the strength of the Lord GOD: I will make mention of thy righteousness, *even* of thine only.

17 O God, thou hast taught me from my youth: and hitherto have I declared thy wondrous works.

18 Now also when I am old and grayheaded, O God, forsake me not; until I have shewed thy strength unto *this* generation, *and* thy power to every one *that* is to come.

19 Thy righteousness also, O God, *is* very high, who hast done great things: O God, who *is* like unto thee!

20 *Thou,* which hast shewed me great and sore troubles, shalt quicken me again, and shalt bring me up again from the depths of the earth.

21 Thou shalt increase my greatness, and comfort me on every side.

22 I will also praise thee with the psaltery, *even* thy truth, O my God: unto thee will I sing with the harp, O thou Holy One of Israel.

23 My lips shall greatly rejoice when I sing unto thee; and my soul, which thou hast redeemed.

24 My tongue also shall talk of thy righteousness all the day long: for they are confounded, for they are brought unto shame, that seek my hurt.

15. My mouth narrateth Thy righteousness, all the day Thy deliverances;
For I know not their number.
16. I enter in Thy power, Lord Yahaweh,
I make memorial of Thy righteousness only.

17. O GOD, Thou hast taught me from my youth until now,
I will declare Thy wondrous works.
18. Even to old age and grey hair, GOD, forsake me not,
Until I declare Thy might to this age,
Thy power to all that come after.
19. And Thy righteousness, GOD, is unto heaven,
Thou who hast done these great things;
GOD, who is like Thee?
20. When Thou hast caused me to see straits many and evil,
Thou quickenest me again,
And from earth's abyss bringest me up again.
21. Thou increasest my greatness and comfortest me again.

22. I also will praise Thy truth with the lyre,
My GOD, I will make melody to Thee with the harp,
Holy one of Israel.
23. Shout, my lips, for I would make melody to Thee,
Even I, whom Thou hast redeemed.
24. My tongue also shall utter Thy righteousness,
For shamed and confounded are they that seek my hurt.

Redemption

Hitherto the Psalms of this collection have been designated as *of David.* This and the succeeding Psalm are not so designated. The preceding Psalms were of Israelite origin, this Psalm, although to some extent showing the influence of Israelite tradition, especially in the use of Elohim, is manifestly Judean in origin. It uses also the compound divine

name *Adonai Yahaweh,* Lord (or my Lord) Yahaweh. Where this combination occurs, following the use of the English Bible, I have given in the translation the divine name itself instead of LORD, to avoid the awkwardness of the combination Lord LORD). We have met this combination in the order Yahaweh Adonai in 68, 69. It occurs, although rarely, in the prophets from Amos onward, and in the legal and historical books, but under suspicion of later handling of the texts. It becomes common in Deutero-Isaiah. Poetically and in liturgical organization this Psalm is inferior; spiritually it is on a high level, and presents a beautiful picture of unwavering faith; nor is that faith marred by cruel maledictions. It takes as its caption the first verses of the old Judean Psalm 31, a liturgy for deliverance from the invasion of foreign foes. Vv. 5, 6 are drawn from $22^{10, 11}$; 13 from $35^{4, 26}$; 15 from 40^{5}; 18 from $22^{30, 31}$; 24 from 35^{28}. These are not actual citations, but the dependence is plain in each case. In a number of other cases one feels that other Psalm passages were, so to speak, in the back of the composer's mind, although there is no certainty of actual dependence. The Psalm represents a period of national feebleness, old age and senility, out of which, however, there will surely be deliverance. There is no word of martial prowess in the hope here expressed of revival and redemption. It suggests the faith and the spirit of those exiles who, like Ezekiel, believed in the restoration to life of the nation, and who found in the old history, prophecies and liturgies of their people evidence for that faith. It does not display quite the spirit nor the certainty of the dawn of the new era which characterizes the Deutero-Isaiah and kindred literature at the beginning of the post-exilian period, and the prayers against the heathen oppressors show that the time of the deliverance had not yet arrived.

The best commentary will be a statement of the theme of the Psalm. It is a penitential, and follows loosely the ordinary scheme of penitentials, with the alternating petitions and appeals, pictures of calamity of the sufferer, and assurances of his faith, but without the usual confession of sin, and with the curse almost eliminated. Basing on an ancient plea, acceptable to God, for deliverance from foes, containing those honorific names which were in themselves an assurance of

deliverance to the ear of the faithful (1-3),[1] he begins his petition for deliverance from present distress at the hands of the heathen by reminding God from the old liturgies and prophecies of His relation to Israel from his birth, and comforting his own faith and hope thereby. Surely he has been a *sign,* or wonder of God to the nations, and in that faith he praises and bewonders God always (4-8). But now, in his old age (9-13), he needs and confidently expects a deliverance from the same heathen injuries and oppressions from which God delivered his ancestors, as told in their sacred songs. This contains the curse in very mild form. He, too (14-17), the usual *And I* of the penitentials), confidently expects the same deliverance, that he may add another to the record of God's praises, because of the numberless deliverances which he rejoices to narrate. In place of the usual sacrificial verse or verses we have the assurance (16) of entrance into the Temple and offering of sacrifice; but in such language as suggests a mere following of form, for in the Captivity no sacrifice could actually be offered. *Power,* or deeds of prowess, a unique expression. *Enter in Thy power,* seems to have its synonym in *make memorial of Thy righteousness.* This is followed (17-21) by the usual tribute of confident assurance. What God did in his youth He will continue to do in his old age, the wonder working God to whom none is like, and even greater things. His very calamities are part of God's gracious plan of a new and greater life and of greater nearness to God, who will raise him out of the abyss of death (cf. Ez. 37). Then follows the final praise song (22-24), with the mention of musical instruments, as in Ps. 33, 90-99, and more peculiarly in the latest post-exilian Psalms (145-150), ending with a brief prayer for or assertion of the punishment of the heathen foes and oppressors. *Holy One of Israel* (22) is a phrase much used in the book of Isaiah. Its sense in this passage is that in which it is used in the post-exilic portions of that book (40-66), known as Deutero-Isaiah.[2]

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[1] There are slight variations from the text of Ps. 31, but, as these are apparently not intentional, I have followed in the translation the text of Ps. 31 1-3.

[2] For the history and meaning of this title cf. Peters, Religion of the Hebrews, chap. Holiness.

In Hebrew this Psalm is absolutely without heading. In the Greek it is headed "To (of) David; of the sons of Jonadab and the first captives"; referring it to the beginning of the Captivity.

LXXII

A Psalm for Solomon.

GIVE the king thy judgments, O God, and thy righteousness unto the king's son.

2 He shall judge thy people with righteousness, and thy poor with judgment.

3 The mountains shall bring peace to the people, and the little hills, by righteousness.

4 He shall judge the poor of the people, he shall save the children of the needy, and shall break in pieces the oppressor.

5 They shall fear thee as long as the sun and moon endure, throughout all generations.

6 He shall come down like rain upon the mown grass: as showers *that* water the earth.

7 In his days shall the righteous flourish; and abundance of peace so long as the moon endureth.

8 He shall have dominion also from sea to sea, and from the river unto the ends of the earth.

9 They that dwell in the wilderness shall bow before him; and his enemies shall lick the dust.

10 The kings of Tarshish and of the isles shall bring presents: the kings of Sheba and Seba shall offer gifts.

11 Yea, all kings shall fall down before him: all nations shall serve him.

12 For he shall deliver the needy when he crieth; the poor also, and *him* that hath no helper.

13 He shall spare the poor and needy, and shall save the souls of the needy.

1. God, give to the king Thy justice,
   And Thy righteousness to the king's son;
2. Let him judge Thy folk with right,
   And Thine afflicted with justice.
3. Let the mountains bear peace for Thy people,
   And the hills righteousness.
4. Let him judge the afflicted of the people,
   Save the sons of the needy, and crush the oppressor.

5. Let him prolong his days with the sun,
   And before the moon, for long generations.
6. Let him descend like rain on the meadow,
   Like showers that water the earth.
7. Let righteousness bloom in his days,
   And peace abound till the moon be no more.

8. Let him rule from sea to sea,
   And from the river to earth's limits.
9. Before him let hostiles crouch,
   His enemies lick the dust;
10. Kings of Tarshish and the isles pay tribute,
    Kings of Sheba and Seba bring gifts;
11. All kings bow before him,
    All nations do him service.

12. For he rescueth the needy that crieth,
    And the afflicted that hath no helper.
13. He pitieth the poor and needy,
    And the lives of the needy he saveth;

14 He shall redeem their soul from deceit and violence: and precious shall their blood be in his sight.

15 And he shall live, and to him shall be given of the gold of Sheba: prayer also shall be made for him continually; *and* daily shall he be praised.

16 There shall be a handful of corn in the earth upon the top of the mountains; the fruit thereof shall shake like Lebanon: and *they* of the city shall flourish like grass of the earth.

17 His name shall endure for ever: his name shall be continued as long as the sun: and *men* shall be blessed in him: all nations shall call him blessed.

14. From harm and violence he
ransometh them,
And dear is their blood in his
sight.

15. May he live, and Sheba's gold
be given him;
And prayer be offered for him
ever;
May men bless him all the
day.

16. Be grain abundant in the land,
On the mountain tops its
fruit shake,
While cities bloom like the
grass of earth.

17. His name last forever,
Before the sun abide;
That men may bless themselves in him,
All nations call him happy.

The Messiah

Like the preceding this Psalm was not assigned to David, neither has it any historical, musical or liturgical heading, such as characterize the Psalms of this book. The heading *Psalm of Solomon* may be due to the *king* and *king's son* in v. 1; but the Psalmist had before him in this composition the traditional picture of Solomon's reign. It is not a liturgy for a sacrifice, but an ode, like Ps. 2, to depict the glories of the kingdom of the ideal king of David's line, the Messiah or Christ that was to be, and appears to have been designed for the conclusion of the collection of the Psalms of David, as Ps. 2, a much more militant treatment of the same theme, was for the commencement of that volume. It reminds one of such Psalms to divine kings as have come down to us from ancient Babylonian sources for the celebration of royal birth feasts and the like, and may have been influenced by the existence of such worship and such compositions, with their similar pictures of the king administering justice, caring for the needy, bringing prosperity and peace to his people and much more; but all these elements, it must be added, already existed in Hebrew literature, and are constantly referred to from an early period onward as the marks of a good king. The picture of the Messianic rule, which is specifically Hebrew, is very

ancient in its origin, going back nearly if not quite to the reign of David, but its working out in this Psalm in certain details brings us into close touch with Deutero-Isaiah, giving as the presumable date of the Psalm and of the formal closing, or binding up, as it were, of the Psalms of David (2-41, 51-72) viz. the early post-exilic period.

It opens with the picture of the king administering justice and righteousness to the *afflicted*, i.e., Israel, establishing peace, and crushing the oppressor (1-4). As stated above v. 1 evidently has the Davidic dynasty in mind, and the covenant with David, and specifically the tradition of the peaceful and prosperous reign of King David's son, Solomon. The royal virtues of judgment and righteousness are stressed throughout Hebrew literature. As qualities of Israel they are stressed in Job (cf. 29 [14]), as qualities of the Messianic king in Is. 9 [2], 11, 32 [1, 16, 17]. Commencing with the prayer for long life, we have a section petitioning for material prosperity and inward peace in the land, through the action of the king, in language which might almost have been addressed to their deified kings by the old Babylonians (5-7). V. 6 resembles Dt. 32 [2], and is perhaps dependent upon it. Part of this passage resembles Ps. 89 [36, 37], probably because both derive from the same source, the Davidic covenant (2 Sam. 7 [8ff]). Then follows (8-11) the picture of the extent of the Messianic kingdom of Solomon (1 K. 4 [21, 24]). The belief behind this was widespread in Israel, and plays a great part in its literature and its aspirations from the earliest period onward (cf. Ex. 23 [31], Ps. 80 [11], Ps. 89 [3, 4, 19-37], Is. 2, Mic. 4, Jer. 33). In the later literature it received an enormous development. V. 8 is cited by a late prophet, Zech. 9 [10]. *Tarshish* and *Sheba* (and perhaps also *Seba*) of v. 10 are derived from the story of Solomon (1 K. 10), but the juxtaposition of these with the isles, and the general phraseology bring this passage into connection with Deutero-Isaiah (cf. Is. 42 [10, 12], 43 [3], 45 [14], 49 [14], 49 [7, 23], 51 [6], 60 [9]). The word which I have rendered *hostiles* appears nowhere else. It seems to mean the wild tribes of the desert. The *river* is the Euphrates; *Tarshish,* the Phoenician colonies in Spain and in general; *isles,* the coasts and shores of the Mediterranean; *Sheba* and *Seba,* the rich lands of Arabia Felix; *sea to sea,* from the Persian Gulf to the Mediterranean. The *river* was the limit of Solomon's kingdom; the king of the new Israel is to reign beyond that to

earth's limits (*the ends of the earth*), a favorite Bible phrase. Vv. 12-14, going backward, resume the theme of the first section, justice and righteousness, developing it more fully (cf. Job 29). The next section (15, 16), commencing like the second section with a prayer for long life, proceeds to develop the same theme as that section, material prosperity. Grain shall abound, and on the mountains the olives and other trees yield their fruits (*its fruits,* i. e., of the land), and the rebuilt towns and cities shall spring up like the grass. Was it because of the local conditions where this Psalm was composed that no mention is made of flocks and herds? *Mountain tops* (16) suggested to some priest *Lebanon,* and he wrote on the margin *like Lebanon,* which afterwards crept into the text. The Psalm ends with a very lovely blessing of the king, with which compare Ps. 89 [36], and the Abrahamic blessing, Gen. 12 [3], 18 [18], 22 [18]. The name of the Divinity occurs only once in this Psalm, at the very beginning, as Elohim, following the general use of this collection.

This has been a favorite Psalm in the Christian Church. In the Gregorian use it was appointed for Christmas; in the Sarum and Roman uses for Trinity Sunday, and in the Roman use also for Epiphany; which is likewise its use in the American Episcopal Church.

DOXOLOGY

Immediately after this Psalm follows the doxology of the book, printed in our Bibles as part of the Psalm (vv. 18, 19), longer than that of the first book, using the two *amens,* and with the double name for the Divinity characteristic of Deuteronomy, confirming the suggestions made with regard to the origin of this Psalter.

18 Blessed *be* the LORD God, the God of Israel, who only doeth wondrous things.
19 And blessed *be* his glorious name for ever: and let the whole earth be filled *with* his glory. Amen, and Amen.
20 The prayers of David the son of Jesse are ended.

Blessed be the LORD GOD,
GOD of Israel,
Who only doeth wonders;
And blessed be His glorious name forever,
And be the whole world filled with His glory.
Amen, and Amen.

Then follows the colophon (v. 20), giving the title:
The prayers of David the son of Jesse are ended.

LECTURE IV. The Psalms of Dan and Bethel—History of Psalter of Sons of Korah—Liturgy for Tabernacles—Marriage Hymn—City of God—The Riddle of Life—History of Asaph Psalter—Why Smoketh Thy Wrath—Vintage Song—To Teach the Children—Lamentation for the Temple—Passover—The Curse of Ashur—A Supplementary Collection—A Temple Processional—Two Fragments—The Covenant of David.

BOOK III

Psalms of the Sons of Korah

The small collection of Psalms, designated "of the sons of Korah," 42-49, derives from the temple of Dan, the priesthood of which, belonging to the Korahite family of Levites, claimed descent from Moses (cf. for further details Introduction). This collection constitutes an entity in poetical form, in vocabulary and in thought, having its closest affinities with the Psalms of Asaph (50, 73-83). As poetry it ranks above any other part of the Psalter.

We know little of the history of the part of the country where this temple was situated. Dan, according to Hebrew tradition, was Jacob's son by a concubine, Bilhah, Rachel's maid (Gen. 30 [4ff]), i. e. Dan was a native Canaanite clan or tribe adopted or incorporated into the Rachelite group of tribes. The original tribal home was westward of Benjamin in the foothills of the Judean mountains, on the edge of the coastal plain, centering about Ain Shemesh, Fountain of the Sun God. The Sun God, be it noted, was also entitled Judge, of Dan. Its tribal hero was Sampson, Sunman, about whom cluster the stories of the struggles of Dan against the Philistine invaders (Jud. 13-16). Unable to withstand the latter they finally migrated to the sources of the Jordan, immediately adjacent to the kindred tribe of Naphtali (Gen. 30 [7f]). Here they conquered and occupied Laish and its territory, thus be-

[1] In the Hebrew text Book III comprises Ps. 73-89, but, as pointed out in the Introduction, this was due to an early dislocation.

coming the most northerly outpost of Israel, having on the way appropriated the worship and the priesthood and paraphernalia of an Ephraimite clan to take the place of their ancient shrine of Shemesh (Judges 17-18).

When Israel broke away from Judah, under the leadership of Ephraim, Jeroboam made the sanctuaries at Dan and Bethel, the northern and southern limits of his kingdom, royal temples, to counteract the influence of the Judean royal temple at Jerusalem, and set up there the two bulls, the ancient Ephraimite symbol of the divine presence (1 K. 12 [26-29]). Both of these sanctuaries were natural holy places, handed down as such from religion to religion. Dan was situated at the foot of Hermon, about five hundred feet above the plain of Merom, at the point where with a great roaring the Jordan springs full born from the ground. (There are two other main sources close at hand, one at Banias, the ancient Caesarea Philippi, at the foot of Mt. Hermon, a couple of miles away; and another, the Hasbani source, some miles further to the north, also at the base of Hermon; but neither of these compares for importance or impressiveness with the central source, with which they unite somewhat below the fountain). This fountain lies at a small hill known to this day as *Tel Kadi,* Hill of the Judge, which is the meaning of Dan, and, as already pointed out, a designation of Shemesh. Any fountain was regarded as an expression of the divine life or presence, and such a remarkable fountain, a river rushing out of the ground, was naturally a holy place par excellence. To appreciate the hymns of this collection one must understand the situation of this temple, for they are full of allusions to its natural conditions and phenomena: a mighty fountain which comes out of the ground by the little hill with a roar audible for a long distance, while from other minor exits issue floods at times inundating the surrounding plain, giving the impression of an uncertain, quaking surface with a great deep beneath; and close at hand the mighty mass of sacred snow-topped Hermon towering 10,000 feet toward heaven.

According to Hebrew tradition Dan, throughout its history, was a turbulent, warlike tribe, establishing and maintaining itself by violence (cf., also Gen. 49 [16-18], Dt. 33 [22]). From its position it must naturally have borne the brunt of much of the fighting with the Syrians (1 K. 15 [20]), and early in the story of the Israelite Kingdom it was conquered by

Benhadad of Damascus. It presumably shared in the prosperity of the first half of the eighth century under Jeroboam II; but in the ensuing Assyrian wars, as we learn from 2 K. 15 [29], all this country was annexed by Tiglath Pileser, and its population deported in 734 B. C. (cf. also Is. 9 [1]). Presumably Dan ceased to be an Israelite temple at this time. Some of its priests with their traditions and liturgies must have migrated in the last troublous times to Shechem or Bethel, and, with the fall of Samaria a few years later, to Jerusalem, where ultimately these hymns found their way into the Psalter of the Jerusalem Temple. Those which are contained in this collection seem to have been redacted from a literary standpoint, which has given them their peculiar quality as poetry.

XLII, XLIII

To the chief Musician, Maschil, for the sons of Korah.

AS the hart panteth after the water brooks, so panteth my soul after thee, O God.

2 My soul thirsteth for God, for the living God: when shall I come and appear before God?

3 My tears have been my meat day and night, while they continually say unto me, Where *is* thy God?

4 When I remember these *things*, I pour out my soul in me: for I had gone with the multitude, I went with them to the house of God, with the voice of joy and praise, with a multitude that kept holy-day.

5 Why art thou cast down, O my soul? and *why* art thou disquieted in me? hope thou in God: for I shall yet praise him *for* the help of his countenance.

6 O God, my soul is cast down within me: therefore will I remember thee from the land of Jordan, and of the Hermonites, from the hill Mizar.

1. As longs the hind for water-brooks,
   So longs my soul for Thee, O God,
2. My soul is athirst for God, the living God;
   When shall I come and see the face of God?
3. My tears have been my food by day and night,
   While men daily said to me: Where is thy God?
4. Let me make oblation and pour libation for my soul;
   For I pass the huts, and lead the dance to the house of God,
   With noise of shouts and praises—a multitude making pilgrimage.
5. *Refrain*—Why art thou cast down, my soul, and disquieted within me?
   Hope thou in God, whom I will ever praise,
   My present helper, and my God.

6. My soul is cast down, therefore I make oblation to Thee,
   From Jordan's land and Hermon, from the Hill of Mizar.

7 Deep calleth unto deep at the noise of thy waterspouts: all thy waves and thy billows are gone over me.

8 *Yet* the LORD will command his loving kindness in the daytime, and in the night his song *shall be* with me, *and* my prayer unto the God of my life.

9 I will say unto God my rock, Why hast thou forgotten me? why go I mourning because of the oppression of the enemy?

10 *As* with a sword in my bones, mine enemies reproach me; while they say daily unto me, Where *is* thy God?

11 Why art thou cast down, O my soul? and why art thou disquieted within me? hope thou in God: for I shall yet praise him, *who is* the health of my countenance, and my God.

7. Deep calleth unto deep to the thunder of Thy water-courses,
All Thy waves and billows have passed over me.
9. Let me say to GOD my rock: Why hast Thou forgotten me?
Why go I mourning for the violence of the enemy?
10. With a breaking of my bones my foes reproached me;
With their saying to me all the day: Where is thy GOD?
11. *Refrain*—Why art thou cast down, my soul, and disquieted within me?
Hope thou in GOD, whom I will ever praise,
My present helper, and my GOD.

JUDGE me, O God, and plead my cause against an ungodly nation: O deliver me from the deceitful and unjust man.

2 For thou *art* the God of my strength: why dost thou cast me off? why go I mourning because of the oppression of the enemy?

3 O send out thy light and thy truth: let them lead me; let them bring me unto thy holy hill, and to thy tabernacles.

4 Then will I go unto the altar of God, unto God my exceeding joy: yea, upon the harp will I praise thee, O God my God.

5 Why art thou cast down, O my soul? and why art thou disquieted within me? hope in God: for I shall yet praise him, *who is* the health of my countenance and my God.

1. Judge me, GOD, plead Thou my plea against a godless people;
From men of deceit and violence Thou rescuest me.
2. For Thou art GOD my stronghold, why hast Thou cast me off?
Why go I mourning for the violence of the foe?
3. Send forth Thy Light and Thy truth; that they may guide me,
And bring me to Thy holy hill, and to thy dwelling place.
4. So may I come to the altar of GOD, to GOD my chiefest joy,
And sing Thy praise upon the harp, O GOD, my GOD.
5. *Refrain*—Why art thou cast down, my soul, and disquieted within me?
Hope thou in GOD, whom I will ever praise,
My present helper, and my GOD.

A Liturgy for Tabernacles

Psalms 42 and 43 constitute one Psalm, and, although numbered as two, have but one heading in the Hebrew. This Psalm consists of three strophes of approximately the same length, provided with an identical refrain. It was a liturgy for the great feast of Ingathering (Ex. 22^{16}) or Tabernacles (Dt. 16^{13-15}), when the people made pilgrimage to some shrine and dwelt in booths or tabernacles through the week of the feast's duration (Lev. 23^{42}). It was the culminating festival of the year and a time of great hilarity and merry making (Jud. 21^{19-21}, Sam. 1).

The Psalm begins with the cry of longing for the God of the pilgrim (1, 2), who in this pilgrimage sees succor and strength against his adversaries (3). *Soul* is the emphatic *self,* and I have commonly so translated it, but in this Psalm for poetic reasons it has seemed better to follow our English Bible translation. *Living God* (2), their God who in the fountain shows himself a source of life as over against the dead gods of the heathen. *See the face of God* (2) was vocalized by later Jewish scholars *appear before God,* so as to avoid the primitive anthropomorphism. Any translation of v. 4 is conjectural. It appears to represent the pilgrims coming to make oblation and pour libation for a blessing from God as they pass through the temporary huts or tabernacles to enter the sacred enclosure, dancing in procession with songs and shoutings, the noise of a great throng of pilgrims. The refrain (5) is the cry of confidence of the people, pressed hard by foes, that from the presence of God in His feast they shall derive the strength to resist and conquer. The second stanza, taking up the thought of the refrain and of the oblations, or memorial (6) of the first stanza (4) brings us to the fountain of the Jordan by the little hill (Mizar) of the shrine, under the shadow of the sacred masses of great Hermon (literally *Hermons,* 6), with the roaring of the water rushing out through its subterranean channels, the deep below crying out to the deep above, pouring forth in waves and billows in which the pilgrims bathe (7), calling to God, their rock as solid as Hermon (9), to remember them and protect them from the violence of the foes who boast that they will crush them (10). The third stanza (Psalm

43), appealing for a divine decision (*judge me* is *give judgment for me*), against the fierce and treacherous heathen foes, with a play on the meaning of Dan (*judge,* 1), attaches itself to the second stanza (43 [2], 42 [9]), as that had attached itself to the first, and brings the procession to its goal, the holy hill above the fountain, with its sanctuary (3), and the sacrifice at the altar there situated, accompanied with the sacrificial outburst of praise and thanksgiving (4). This closing stanza carries the usual assurance of favorable answer to their prayers and sacrifices (1).

This Psalm seems to show marks of long use, growth and above all careful poetical development, but the only redactional feature which he who runs can read is in stanza 2 (42 [8]). This verse breaks the metre and the thought connection, and uses *Yahaweh* (LORD) instead of the *Elohim* or *El* (living God 2) of the remainder of the poem. It was evidently a sweet and pious thought, lovingly written on the margin by some later owner or custodian of these Psalms, which crept

Daily the LORD showeth His love,
And nightly His song is with me;
A prayer to the GOD of my life.

XLIV

To the chief Musician for the sons of Korah, Maschil.

WE have heard with our ears,
O God, our fathers have told
us, *what* work thou didst in their
days, in the times of old.

2 *How* thou didst drive out the
heathen with thy hand, and plantedst
them; *how* thou didst afflict the
people, and cast them out.

3 For they got not the land in
possession by their own sword,
neither did their own arm save
them: but thy right hand, and thine
arm, and the light of thy countenance, because thou hadst a favour
unto them.

4 Thou art my King, O God:
command deliverances for Jacob.

1. Oh GOD, we have heard with
our ears,
Our fathers have told us,
The deeds Thou didst in their
days,
In days of yore.
2. Thou with Thy hand didst cast
out nations and plant them in.
Afflict the heathen, and spread
them abroad.
3. For not by their sword gat
they the land,
Nor did their arm win them
victory;
But Thy right hand, and Thine
arm, and the light of Thy
face,
Because Thou hadst pleasure
in them.
4. It was Thou, my king and my
GOD,
That commandedst the victories of Jacob.

5 Through thee will we push down our enemies: through thy name will we tread them under that rise up against us.

6 For I will not trust in my bow, neither shall my sword save me.

7 But thou hast saved us from our enemies, and hast put them to shame that hated us.

8 In God we boast all the day long, and praise thy name for ever. Selah.

9 But thou hast cast off, and put us to shame; and goest not forth with our armies.

10 Thou makest us to turn back from the enemy: and they which hate us spoil for themselves.

11 Thou hast given us like sheep *appointed* for meat; and hast scattered us among the heathen.

12 Thou sellest thy people for nought, and dost not increase *thy wealth* by their price.

13 Thou makest us a reproach to our neighbours, a scorn and a derision to them that are round about us.

14 Thou makest us a byword among the heathen, a shaking of the head among the people.

15 My confusion *is* continually before me, and the shame of my face hath covered me,

16 For the voice of him that reproacheth and blasphemeth; by reason of the enemy and avenger.

17 All this is come upon us; yet have we not forgotten thee, neither have we dealt falsely in thy covenant.

18 Our heart is not turned back, neither have our steps declined from thy way;

19 Though thou hast sore broken us in the place of dragons, and covered us with the shadow of

5. Through Thee we thrust down our foes,
In Thy name we tread down our assailants.
6. For not in my bow do I trust,
Nor doth my sword give me victory.
7. For Thou gavest us victory over our foes,
And didst put our haters to shame.
8. In God we have ever boasted,
And Thy name we thank alway. Selah.

9. But Thou hast cast off and disgraced us,
And goest not forth with our hosts.
10. Thou turnest us back from the foe,
And have our haters spoiled us.
11. Thou makest us like sheep for eating,
And among the nations hast scattered us.
12. Thou sellest Thy people for nought;
Nor hast profited by their price.

13. Thou makest us a reproach to our neighbors,
A scoff and scorn to those round about us.
14. Thou makest us a by-word of the nations;
A laughing-stock among the peoples.
15. (My disgrace is ever before me,
And my shamefacedness hath covered me,
16. For the voice of the slanderer and reviler,
For the sight of the enemy and avenger.)

17. All this befell us, yet forgat we not Thee,
Neither belied we Thy covenant.
18. Our heart hath not turned back,
Nor our steps swerved from Thy path.
19. For Thou hast crushed us in the place of the dragon,
And covered us with deep shadow.

20 If we have forgotten the name of our God, or stretched out our hands to a strange god;

21 Shall not God search this out? for he knoweth the secrets of the heart.

22 Yea, for thy sake are we killed all the day long; we are counted as sheep for the slaughter.

23 Awake, why sleepest thou, O Lord? arise, cast *us* not off for ever.

24 Wherefore hidest thou thy face, *and* forgettest our affliction and our oppression?

25 For our soul is bowed down to the dust; our belly cleaveth unto the earth.

26 Arise for our help, and redeem us for thy mercies' sake.

22. For because of Thee we are slain all the day;
Are counted as sheep for the slaughter.
23. Awake, why sleepest Thou, Lord?
Arouse Thee, nor spurn us for ever!
24. Why hidest Thou Thy face,
Forgettest our distress and trouble?
25. For we are bowed down to the dust;
Our belly cleaveth to the ground.
26. Arise, and be our help,
And redeem us for Thy love.

For Thy Love

This Psalm is clearly composite. The first part, which I suppose to have been the original hymn of the temple of Dan, or a part of it, is a glorification of God for victories past and present, in a manner common in Hebrew literature. It commences with the conquest, stanza 1 (1-3), and comes down to the Psalmist's own time, stanza 2 (4-8). In verse 2 the language of the last clause is ambiguous. The verb translated *spread* may be used in a favorable sense, of spreading *them,* the Israelites, over the land, which is suggested by the parallelism with the first half of the verse; or it may be used in an unfavorable sense, of casting *them,* the heathen, out, which is perhaps more consonant with the ordinary use of the verb. This verse reminds one inevitably of the method in which the tribe of Dan became possessed of its territory. In the last line of the second stanza (3) the *name* is used as the equivalent of the person, representing that high valuation of the name to which attention has been called in other Psalms. This verse appears to suggest a sacrifice; a suggestion confirmed perhaps by the succeeding *selah.* The original Psalm seems to have been a liturgy or part of a liturgy to be used in connection with thanksgiving for victory.

To this was added, perhaps after the conquest of Galilee and the deportation of its inhabitants by Tiglath Pileser in 734, perhaps later, after the final conquest of Samaria by

Sargon in 721, a lament over the miserable condition of the ruined people, a scoff and scorn of all peoples, suffering calamity in spite of and even because of their faithful service to God (9-22). The first verse of this section (9) is largely identical with 60^{10}. Verse 13 is the same as 79^{1}. The closing words of 16 are the closing words of 8^{2}. Verses 15 and 22 contain phrases familiar in Jeremiah (*shamefacedness* and *sheep for the slaughter*). The occurrence of so many striking lines and phrases found elsewhere suggests dependence of this section of the Psalm as such on other sources as late as the sixth century, or insertions of these verses at a date much later than its composition. The latter seems to me to be true of the verses (15, 16) containing the phrase *enemy and avenger* (Ps. 8^{2}), which break the thought and use the singular instead of the plural used elsewhere, and which I have therefore bracketed. I am inclined to think that this section of the Psalm referring originally to the Israelite captivity, continued in use on into the Judean captivity, to which it seemed equally appropriate. Two verses (20 and 21) appear to have been inserted after the Captivity as a correction of the self-justification of the Psalm:

> Have we forgotten the name of our God,
> And spread out our hands to strange gods,
> Doth not God search it out;
> For He knoweth the secrets of the heart?

very much as the Elihu speeches were inserted in the book of Job, as a corrective of Job's doctrine. They are truly post-exilian in form and thought, except for the use of Elohim, an intrusion in the poem, the verses preceding and succeeding making one thought whole which is thus broken in two. Those lines describe and bewail the utter destruction of the people thrust down into the pit (19), massacred like a flock of sheep (22). In verse 19 by a common error, the substitution of an *m* for an *n*, our present Hebrew text has *jackals* instead of the original *dragon*. The latter was the mythological monster lurking in the great deep beneath the earth, and the verse means, therefore, that God has crushed them down into the underworld, the land of darkness (19), where is also the abode of the slain (22).

At a still later date, apparently, was added the rousing sacrificial call to the Lord to bestir himself on behalf of His

afflicted people (23-26), using the phraseology of the old sacrificial liturgies, *awake, arise,* but the late name for the Divinity, *Lord* instead of LORD or GOD, the same combination of new and old which we find in the latest Psalms.

We have thus in this Psalm a sacrificial liturgy, gradually developed through several centuries, a forceful appeal from a people once powerful and victorious, now scattered and without a true national life, to Gods who once gave them victory and a national existence, to again exhibit His power and His love by restoring them to their estate. It closes with the same touching appeal which we find in one of the most ancient Psalms, *for Thy love* (6[4]).

XLV

For the chief musician; Set to Lilies. Of the sons of Korah, Maschil. A song of loves.

MY heart is inditing a good matter: I speak of the things which I have made touching the King: my tongue *is* the pen of a ready writer.

2 Thou art fairer than the children of men: grace is poured into thy lips: therefore God hath blessed thee for ever.

3 Gird thy sword upon *thy* thigh, O *most* Mighty, with thy glory and thy majesty.

4 And in thy majesty ride prosperously, because of truth and meekness *and* righteousness; and thy right hand shall teach thee terrible things.

5 Thine arrows *are* sharp in the heart of the King's enemies; *whereby* the people fall under thee.

6 Thy throne, O God, *is* for ever and ever: the sceptre of thy kingdom *is* a right sceptre.

7 Thou lovest righteousness, and hatest wickedness: therefore God, thy God, hath anointed thee with the oil of gladness above thy fellows.

1. (*Dedication.*)—My heart is astir with good words;
   I address my work to a king;
   My tongue a ready writer's pen!

2. (*To the Bridegroom.*)—Fairest art thou of the sons of men;
   Grace is shed by thy lips;
   Therefore GOD bless thee forever!

3. (*Warrior.*)—Gird thy sword on thy thigh,
   Oh warrior, thy praise and thy glory.
4. Span the bow, ride amain,
   Because of truth and for right's sake,
   And thy right hand achieve dread deeds!
   Sharp thine arrows
5. (People fall before thee)
   In the heart of the king's foes.

6. (*King.*)—Thy throne, GOD, is everlasting;
   A sceptre of equity the sceptre of thy kingdom.
7. Thou lovedst right and hatedst wrong;
   Therefore GOD, thy GOD, anointed thee
   With oil of joy above thy fellows.

8 All thy garments *smell* of myrrh, and aloes, *and* cassia, out of the ivory palaces, whereby they have made thee glad.

9 Kings' daughters *were* among thy honourable women: upon thy right hand did stand the queen in gold of Ophir.

10 Hearken, O daughter, and consider, and incline thine ear; forget also thine own people, and thy father's house;

11 So shall the King greatly desire thy beauty: for he *is* thy Lord; and worship thou him.

12 And the daughter of Tyre *shall be there* with a gift; *even* the rich among the people shall entreat thy favour.

13 The King's daughter *is* all glorious within: her clothing *is* of wrought gold.

14 She shall be brought unto the King in raiment of needlework: the virgins her companions that follow her shall be brought unto thee.

15 With gladness and rejoicing shall they be brought: they shall enter into the King's palace.

16 Instead of thy fathers shall be thy children, whom thou mayest make princes in all the earth.

17 I will make thy name to be remembered in all generations: therefore shall the people praise thee for ever and ever.

8. (*The Harem.*)—Myrrh and aloes, cassia all thy clothing;
From ivory palaces music rejoiced thee.
9. King's daughters among thy favorites;
There standeth a queen at thy right
In gold of Ophir.
10. (*To the Bride.*)—Hear, daughter, and see, and bow thine ear;
And forget thy people, and thy father's house.
11. T'is the king that desireth thy beauty,
For he is thy lord;
Bow thee before him.
12. (*Bridal Array.*)—The daughter of Tyre with a gift is before thee,
The rich of the people sue for thy grace.
13. All glorious the king's daughter within,
Of thread of gold her clothing.
14. (*Wedding.*) — On broidered cloth she is led to the king,
Virgins, her comrades, attending her,
Brought unto thee.
15. With gladness and joy are they brought,
They enter the king's palace.
16. (*Offspring.*)—Instead of thy fathers be thy sons,
Whom make thou princes in all the land!
17. (*Wish for Immortality.*)—I would celebrate thy name to all ages;
Whereby the people may praise thee forever.

A Marriage Hymn

The Psalm is clearly what its title calls it, an epithalamium, or *song of loves,* like the songs contained in the Song of Songs. It may have been originally composed for a royal

marriage, and many efforts have been made to determine the king for whose marriage it was composed. It must be remembered, however, that for the nonce each bridegroom was a king and each bride a queen, as in the Song of Songs, and as in the Palestinian marriage songs of today. Even if, therefore, it was originally composed for some specific royal marriage it adapted itself to any marriage; and hence its place in this collection. All that we can safely say is that its allusions and references connect themselves with the royalty of Samaria, not Judah, as we might expect in a Psalm from Dan. Certain peculiarities of language also seem to indicate a northern origin. At a later date it was interpreted mystically, like the Song of Songs, of the divine bride, and hence was interpreted by Christians as a Messianic hymn. As such it became in the Western Church a Christmas Psalm. In the Gregorian use it is assigned to the Annunciation.

The dedication (1) and the conclusion (17) appear to be due to literary redaction, and not a part of the original epithalamium. That commences with the description of the bridegroom as doubly blessed by God with beauty of person and grace of speech (2). Then follows the address to him as a renowned warrior girded with the sword by which he wins glory and renown (3); and a skilful archer and successful charioteer (for the combination of the two cf. the story of Jehu 2 K. 9); a champion of truth and right, which every Hebrew loved to think his king to be, who in such a cause wrought marvels. *Warrior* (5), from the Greek. (4) *People fall before thee* may be a gloss. Then the bridegroom is described as the anointed king, favored of God above his fellow kings, as every Hebrew conceived his king to be; firmly established on his throne, and an impartial administrator of justice (6, 7). The bridegroom is, in other words, described as the ideal king, a brave and successful warrior, a just and consecrated ruler. However extravagant such terms may seem to us applied to the ordinary man as bridegroom, they can be paralleled in the present-day marriage songs of the country. Only the deification of the king in verse 6 seems impossible. We have no instance of such use in Hebrew, although it was common enough among other ancient peoples. A comparison with verse 9 suggests that the original may have been a statement that God had established his throne for ever, i. e., given him a stable kingship. The present text seems to be corrupt, but

this corruption lent itself to the later mystical interpretaion of the divine marriage, as in the Song of Songs.

Then follows a characteristic passage describing the wealth and luxury of the king, which is supposed to reflect honor on his people, as exhibited in the use of perfumes and spicery (Am. 6^{6}), ivory palaces (1 K. 22^{39}, Am. 3^{15}), minstrelsy (Am. $6^{4,5}$), and in a harem including kings' daughters, magnificently appareled (8, 9). Into such a harem it was an honor for any woman to enter (cf. Esther); and so the address to the bride (10, 11), which again describes the Israelite ideal of the woman's relation to marriage and the husband. This is followed by a picture of the splendor which shall be her portion (12,13), Tyre was Galilee's next neighbor, one of the wealthiest and greatest cities of the world. Ahab married the daughter of the king of Tyre; but for this royal bride's wedding the daughter of Tyre humbly brings a gift, and the richest peoples render her tribute. It is an exaggeration such as this epithalamial literature delights in. The address to the bride concludes with the picture of the wedding, when the bride is brought into her husband's house, the royal palace (14, 15), and the epithalamium proper concludes with the wish for children to the bridegroom king (16). The whole poem is redolent of the atmosphere of northern Israel in the time of its prosperity. It is the only love song in the Psalter. In Babylonian psalmody we have a number of love songs, used as liturgies, especially in the worship of Ishtar. Those, however, unlike this pure and spiritual hymn, tend to be obscene, or to use a freedom of speech alien to our ideas of virtue, altho akin in some respects to the Song of Songs.

XLVI

To the chief Musician for the sons of Korah, A Song upon Alamoth.

GOD *is* our refuge and strength,
a very present help in trouble.
2 Therefore will not we fear,
though the earth be removed, and
though the mountains be carried into the midst of the sea;
3 *Though* the waters thereof roar
and be troubled, *though* the mountains shake with the swelling thereof. Selah.
4 *There is* a river, the streams
whereof shall make glad the city
of God, the holy *place* of the tabernacles of the Most High.

1. God is our refuge and strength,
   A very present help in trouble.
2. Therefore we fear not, though
   earth quiver,
   And mountains totter in the
   heart of seas.
3. Its waters roar and foam,
   Mountains quake at its swelling.
   Selah.

4. (A river.) Its streams make
   glad the city of God.
   The Holy of the dwelling of
   the Highest.

5 God *is* in the midst of her; she shall not be moved: God shall help her, *and that* right early.

6 The heathen raged, the kingdoms were moved; he uttered his voice, the earth melted.

7 The LORD of hosts *is* with us; the GOD of Jacob *is* our refuge. Selah.

8 Come, behold the works of the LORD, what desolations he hath made in the earth.

9 He maketh wars to cease unto the end of the earth; he breaketh the bow, and cutteth the spear in sunder; he burneth the chariot in the fire.

10 Be still, and know that I *am* God: I will be exalted among the heathen, I will be exalted in the earth.

11 The LORD of hosts *is* with us; the God of Jacob *is* our refuge. Selah.

5. GOD is within her; she cannot totter,
   GOD helpeth her at break of dawn.
6. Nations roared, kingdoms tottered;
   He uttered His voice; earth melteth.
7. (*Refrain.*)—The LORD of Hosts is with us;
   The GOD of Jacob is our refuge. Selah.

8. Come, behold the wonders of the LORD,
   What terrors He hath wrought in the earth;
9. Stilling wars to the end of the world,
   He breaketh the bow and knappeth the spear,
   Chariots He burneth in the fire.
10. Cease ye, and know that I am GOD,
    Exalted among the nations, exalted on earth.
11. (*Refrain.*)—The LORD of Hosts is with us;
    The GOD of Jacob is our refuge.

Selah.

God Our Refuge

Apparently the original Psalm consisted only of the first two stanzas of our present Psalm (1-3, 4-6), without the refrain, but with the *selahs*. This pictures vividly the conditions of the region about Dan, where everything seems to be in unstable equilibrium, as though resting on great seas, whose waters roar and foam beneath. On my first visit to Dan we floundered for what seemed like miles through water up to our horses' bellies, but on what were evidently roads or horse tracks beneath, hearing always the roaring of the waters pouring out at Dan. This general region has been subject to earth shakes and quakes, and those may well have been associated with this sense of unstable equilibrium, as of earth resting on subterranean seas whose agitation makes the earth quiver, the mountains totter, which, at times at least, the whole neighborhood produces. The word *a river* at the commencement of stanza 2 (4) seems to be a gloss to explain the fol-

lowing *its streams.* This turbulent subterranean sea whose storms agitate earth and mountains is a source of gladness and joy in the river it pours forth at sacred Dan, the holy place (Holy) of the *Highest* (Elyon, an archaic, poetic title of divinity). There He is, and the turbulent sea becomes, instead of a danger and a menace, making the world totter, a source of life (4, 5). So will He by His voice quell the storm of the nations and the roaring of those who threaten Israel (6). The closing words of 5, God *helpeth her at break of dawn* (literally, *appearance of morning*), suggest that this was a liturgy to be used at the morning sacrifice.

The closing stanza (8-10) is much later. It is Yahawistic, not Elohistic, and based on those Messianic prophecies of the peace which shall result from the destruction of the enemies of the Jews, which, beginning with such early prophecies of the Holy Mount as we find in Is. 2 and Mic. 4, find their culmination in the prophecy of Gog and Magog (Ez. 38, 39). I fancy that this final Judean stanza had that prophecy behind it. At the same time a Yahawistic refrain (7, 11) was added to the original hymn and to the new stanza, using, however, along with Yahaweh, the ancient Israelite title of *God of Jacob,* in apparent recognition of the source of the original Psalm. The *selah* at the end of the original Psalm was retained; and a *selah* added, at the close of the refrain, to the new stanza, giving a use of *selah* unique in this Psalm. The refrains savor of that literary redaction which, as suggested above, the Psalms of this collection underwent.

This was Luther's favorite Psalm, on which is based his famous hymn. It has always been a favorite Psalm of those under stress and train. It was sung in the streets of Paris by the revolutionists of 1848, and by the hard-pressed British in India in the Sepoy rebellion.

XLVII

To the chief Musician, A Psalm for the sons of Korah.

O CLAP your hands, all ye people! shout unto God with the voice of triumph.

2 For the Lord most high *is* terrible; *he is* a great King over all the earth.

1. All ye peoples, clap your hands;
   Shout to God with voice of gladness.
2. For the Lord Most High is awful,
   A great king over all the earth.

3 He shall subdue the people under us, and the nations under our feet.

4 He shall choose our inheritance for us, the excellency of Jacob whom he loved. Selah.

5 God is gone up with a shout, the LORD with the sound of a trumpet.

6 Sing praises to God, sing praises: sing praises unto our King, sing praises.

7 For God *is* the King of all the earth: sing ye praises with understanding.

8 God reigneth over the heathen: God sitteth upon the throne of his holiness.

9 The princes of the people are gathered together, *even* the people of the God of Abraham: for the shields of the earth *belong* unto God: he is greatly exalted.

3. He subdueth peoples under us,
And nations under our feet.

4. He chooseth our heritage for us,
The pride of Jacob that He loveth.
Selah.

5. GOD is gone up with a shout,
The LORD with peal of trumpet.

6. Chant unto GOD, chant ye!
Chant unto our king, chant ye!

7. For GOD is king of all the earth;
Chant (repetition).

8. GOD is King over the nations;
GOD sitteth on His holy throne.

9. Princes of peoples are gathered,
With the people of Abraham's GOD;
For to GOD belong the rulers of earth;
He is highly exalted.

God Is King

Clearly this is a processional up to and about the altar, to be accompanied by clapping the hands in rhythm (1-4). When the altar is reached and the sacrifice offered with the shout, there is the blast of trumpets and instrumental music (*chant*), and homage to God as king (5-7). Then follows a song to Him as king of all the earth, seated now on His heavenly throne (8, 9). In later Jewish use this was the New Year's Psalm, and it may well have been originally intended for the feast of the new moon of the seventh month (Lev. 23^{33}). In the Church use it became for obvious reasons (cf. vv. 5, 9) an Ascension Psalm. It represents God as having given Israel, or rather Jacob (cf. also 44^{4}, $46^{7,11}$), victory over other peoples, whose princes are now assembled with the people of Abraham's God to do Him homage. This does not necessarily mean present victories, but may be a reflection of the conquest and past victories, thus remembered in the liturgies for specific occasions.

Yahaweh is twice used (2, 5). In the first case it seems clearly a later substitution for an original Elohim, a Yahawistic redaction; in the second it may be original, an intentional use of the two names in parellelism. *Most High* (2), Hebrew *Elyon,* an archaic poetical name for the Divinity. *Chooseth our heritage for us* (4), only here; from other analogy we should expect chooseth us for His heritage. *Repetition* (7, Hebrew *maskil*) i. e., repeat at this point v. 6, the chorus shout:

Chant unto God, chant ye!
Chant unto our king, chant ye!

The last phrase is made the theme of the closing stanza (8, 9). This is also the theme of Ps. 97, 99 (except that there we have Yahaweh, not Elohim), which are in thought and spirit so like this stanza that one is inclined to suspect that this belongs to the same period, an addition to our Psalm in the early post-exilic time. This is confirmed by the use of *Abraham's God* (9), a title elsewhere used only in the Judean Yahawistic document (J), and in a more elaborated form in Kings and Chronicles (cf. Gen. 26^{4}, 28^{13}, 31^{53}, 1 K. 18^{36}, 1 Chr. 29^{18}, 2 Chr. 30^{6}).

XLVIII

A song and Psalm for the sons of Korah.

GREAT *is* the Lord, and greatly to be praised in the city of our God, *in* the mountain of his holiness.

2 Beautiful for situation, the joy of the whole earth, *is* Mount Zion, *on* the sides of the north, the city of the great King.

3 God is known in her palaces for a refuge.

4 For, lo, the kings were assembled, they passed by together.

5 They saw *it, and* so they marvelled; they were troubled, *and* hasted away.

6 Fear took hold upon them there, *and* pain, as of a woman in travail.

7 Thou breakest the ships of Tarshish with an east wind.

1. Great is the Lord, and highly to be praised,
   In the city of our God, the mountain of His holiness;
2. Beautiful in elevation, joy of the whole land,
   (Mount Zion) Recesses of the north, city of a great king;
3. God in her fortresses,
   Known for a refuge.
4. For behold kings assembled,
   They passed over likewise;
5. They saw, so they were astonished,
   Dismayed, they fled.
6. There trembling took hold of them;
   Writhing, as of one that travaileth.
7. (With an east wind Thou shatterest Tarshish ships.)

8 As we have heard, so have we seen in the city of the LORD of hosts, in the city of our God: God will establish it for ever. Selah.

9 We have thought of thy lovingkindness, O God, in the midst of thy temple.

10 According to thy name, O God, so *is* thy praise unto the ends of the earth: thy right hand is full of righteousness.

11 Let mount Zion rejoice, let the daughters of Judah be glad, because of thy judgments.

12 Walk about Zion, and go round about her: tell the towers thereof.

13 Mark ye well her bulwarks, consider her palaces; that ye may tell *it* to the generation following.

14 For this God *is* our God for ever and ever: he will be our guide *even* unto death.

8. So we saw it (in the city of the LORD of Hosts) in the city of our GOD.
God establisheth her forever. Selah.

9. We ponder, GOD, Thy loving kindness,
In the midst of Thy temple.

10. As Thy name, GOD, so Thy praise to the ends of the earth,
Thy right hand full of righteousness.

11. Let Mount Zion rejoice, the daughters of Judah exult,
Because of Thy judgments.

12. Encircle Zion, make the round of her,
Count her towers,

13. Set your mind on her ramparts,
Observe her fortresses,
That ye may tell to an after age,

14. That such is GOD, our GOD,
Who leadeth us ever and ave.

City of God

Originally a praise song of Dan, closely allied to 46, and with various phrases and turns of thought which connect it with the psalmody of the northern kingdom, this Psalm was later converted into a praise song of Zion. The first half of v. 1, part of the Yahawistic redaction, is identical with the first half of 96[4]. The second half is similar to 46[4] (cf. also 3 with 46[8b]). Lam. 2[15] cites the words *joy of the whole land* (2), and also a phrase in 50, as applied to Zion in his day. Whether that is a reference to these Psalms is not clear. *Mount Zion* in v. 2 seems on metrical grounds to be an intrusion, and the succeeding *recesses of the north* certainly does not describe Zion, while it is appropriate to Dan, at the foot of sacred Hermon. The distant mountains of the north were in a peculiar sense a dwelling place of God, a sort of Mount Olympus (cf. Is. 14[13]). Vv. 4-6, 8, depict a deliverance from invading enemies, perhaps originally some specific deliverance, for which sacrifice was to be offered, of course, and for which this Psalm was the liturgy. V. 7 is a prose gloss which has crept in. It has behind it Ez. 27[25, 26]. *Tarshish ships*

means the largest merchant ships known to those days, designed for commerce with the most distant regions. Tarshish was Spain. *In the city of the* LORD *of hosts* (8) is metrically an intrusion, and belongs to the Yahawistic recension. In the second half of the Psalm v. 11 is identical with 97 [8], and this and the following verse are clearly Judean. The apparent dependence of verses 1 and 11 on Psalms 96 and 97 would date the Judean redaction of this Psalm after the exile, and the reference to the ramparts and fortifications of Jerusalem (11-13) place it after the time of Nehemiah; while the peculiar pride expressed in these fortifications suggests that Nehemiah's rebuilding of Jerusalem was fairly recent. The closing words, rendered in our English Bible *unto death,* are wanting in the Greek translation. They look like the musical direction *'al alamoth,* and may possibly belong to the succeeding Psalm.

According to the Greek translation this was the proper Psalm for the second day of the week. In Church use it is assigned to Whitsunday. V. 2 is quoted freely in the Sermon on the Mount, Matt. 5 [35].

XLIX

To the chief Musician, A Psalm for the sons of Korah.

HEAR this, all *ye* people; give ear, all *ye* inhabitants of the world:

2 Both low and high, rich and poor, together.

3 My mouth shall speak of wisdom; and the meditation of my heart *shall be* of understanding.

4 I will incline mine ear to a parable: I will open my dark saying upon the harp.

5 Wherefore should I fear in the days of evil, *when* the iniquity of my heels shall compass me about?

6 They that trust in their wealth, and boast themselves in the multitude of their riches;

7 None *of them* can by any means redeem his brother, nor give to God a ransom for him:

8 (For the redemption of their soul *is* precious, and it ceaseth for ever:)

1. Hear this, all peoples;
   Give ear, all dwellers of the world;
2. Both low and high,
   Rich and poor together.
3. My mouth speaketh wisdom,
   And the musing of my heart is understanding.
4. I incline mine ear to a parable,
   I declare my riddle on the harp.
5. Why fear in days of evil,
   When their wiles surround me with ill?
6. There are that trust in their wealth,
   That boast in their great riches;
7. But none can redeem another,
   Nor pay unto GOD his ransom,
8. (For their life's ransom were costly,
   Nor availeth for ever;)

9 That he should still live for ever, *and* not see corruption.

10 For he seeth *that* wise men die, likewise the fool and the brutish person perish, and leave their wealth to others.

11 Their inward thought *is, that* their houses *shall continue* for ever, *and* their dwelling places to all generations; they call *their* lands after their own names.

12 Nevertheless man *being* in honour abideth not: he is like the beasts *that* perish.

13 This their way *is* their folly; yet their posterity approve their sayings. Selah.

14 Like sheep they are laid in the grave; death shall feed on them; and the upright shall have dominion over them in the morning; and their beauty shall consume in the grave from their dwelling.

15 But God wil redeem my soul from the power of the grave: for he shall receive me. Selah.

16 Be not thou afraid when one is made rich, when the glory of his house is increased;

17 For when he dieth he shall carry nothing away: his glory shall not descend after him.

18 Though while he lived he blessed his soul, (and *men* will praise thee, when thou doest well to thyself.)

9. That he should live alway,
Nor behold the pit.

10. (For see, wise men die.)
The foolish and brutish perish together,
And leave to others their wealth;

11. Their grave their home for aye,
Their abode to all generations,
Who called lands by their names.

12. And man with wealth without understanding,
Is like to the beasts that vanish.

13. This is the way of their folly,
And they that follow enjoy their portion.
Selah.

14. Like sheep they are folded to Hell;
Death feedeth them;
And the righteous trample them daily,
And their form Hell's temple consumeth.

15. But God redeemeth me from Hell,
For He leadeth me.
Selah.

16. Fear not, though men be rich,
Though the glory of their house increase;

17. For in their death they take nought,
Their glory descendeth not after them.

18. Though ni his life he be fortunate,
(And men praise thee if thou prosper,)

19. He reacheth the lot of his fathers,
That see not light for ever.

20. And man with wealth without understanding,
Is like to the beasts that are slain.

The Riddle of Life

The original of this Psalm was a sacrificial liturgy, similar in tone and motive to 37, and still more to 73, setting forth the ultimate victory of Israel, by the might and favor of his God, over powerful nations which surround him and devise his destruction, trusting to false Gods; *foolish* and *brutish, without understanding,* i. e., knowledge of the true God. They shall perish like the beasts, and the lands that are called by their names shall know them no more. They shall have no posterity, but others shall profit by the wealth in which they now boast. Sheol shall be their portion, and they his flock, daily pastured by death as their shepherd, and gradually consumed by the needs of his temple, while the righteous (Israel) trample them (their graves) under foot. But Israel shall never perish, for God leadeth them and will keep them from Sheol. This original Psalm was essentially somewhat as follows:

Why fear in days of evil,
When their wiles surround me with ill,
They that trust in their wealth,
That boast in their great riches?

The foolish and brutish perish together,
And leave to others their wealth;
Their graves their homes forever,
Their abode to all generations ;
Who called lands by their names.

This is their way of their folly,
And they that follow enjoy their portion.
Selah.
Like sheep they are folded to Hell,
Death feedeth them;
And the righteous trample them daily,
And their form Hell's temple consumeth.

But God redeemeth me from Hell,
For He leadeth me.
Selah.

Israel need not fear in days of calamity the evil consequences of the devices of the enemies, i. e., of their idolatrous worship and the curse of their gods upon Israel, won through that worship, which the Israelites classed as magic (cf. 41^{5-9}). This enemy is the rich and powerful neighbors

who lay especially near to Dan, Damascus on the east and north, Tyre and Sidon to the west (5, 6). *Foolish* and *brutish,* as in 92[6], 94[8], the heathen idolaters. These shall perish as nations, leaving no trace in future generations in the lands that now bear their names (10, 11). This is the lot of the worshippers of false gods, that to which such foolishness leads, that aliens shall enjoy their possession after them (13). Here comes the ritual *selah,* outburst of praise. Then follows a further description of their fate. As the sheep are often folded by night in the deep caves of the land, formerly used as tombs, so they are folded in the pit of Sheol, Hell, i. e., their tombs, here personified, by death, their shepherd, and over these tombs the righteous, i. e. Israel (meaning by root *righteous of God*), shall trample (cf. Mal. 4[3]). Taking up the personification of Sheol, the pit, i. e., their graves, is then represented as his temple, for which they, the sheep, become the sacrifices until the whole form and being of their nation wastes away to nothingness (14, but cf. Job 28[19]). But God will redeem Israel from Sheol, i. e., national death, that he may continue for ever (cf. 16[11]), for He *taketh* or *leadeth* (cf. 73[24]) him (15). This is of the nature of an assurance of the acceptance of the sacrifice, and is followed by another outburst of praise, *selah.*

Other elements of the old liturgy may and probably do exist in the Psalm, but they have been so worked over that we may best treat them as part of that redaction which has made the Psalm a literary creation, and a discussion of the riddle of life, the problem of good and evil and Israel's reward, as affecting apparently the individual also, the same problem discussed in the book of Job. From the literary standpoint it was made into a carefully organized poem, with an introductory ode (1-4), and the riddle (5), or theme of the poem. This is discussed in two stanzas (6-11, 13-19), provided with identical refrains (12, 20), but the old ritual directions (*selah*) were retained, breaking into the later literary form and revealing the earlier liturgical use. The introductory ode uses the language both of Wisdom (i. e., of the Job class of literature, *wisdom, parable, riddle*) and of psalmody (*on the harp*), showing the redactor's consciousness of the new element introduced, and his own relation to the Wisdom writers. The riddle (5), as he reads it, is: Why should the godless prosper and in part certainly through them calamity befall a righteous

believer? The following verse (6) is now dissevered from the preceding and connected with the following, hence the slight difference in the two translations. The thought of this stanza (6-11) is that no power or wealth can save the unbeliever (*foolish and brutish*) from complete and eternal destruction in the grave; which is summed up in the refrain (12), where *understanding* means belief in the true God (cf. Ps. 92, 94). Into this stanza has crept what was probably originally a gloss, the comment of one questioning the orthodox view somewhat in the spirit of Job: *For see, wise men die* (10), it is not only the unbelievers that go into Sheol. The second stanza (13-19) comtinues through vv. 13-15 the denunciation of the godless to an awful fate, after which follows in somewhat cryptic form the answer to the riddle, the encouragement to the faithful Israelite to persevere. V. 15, in the original Psalm spoken of the nation and of national continuance of life, becomes something like the hope of a life for the individual after death, like Job 19^{25-27}; but as that is not pushed to its conclusion, neither is this. The final answer is as incomplete as that of Job, but is rather in the spirit of the ending to Ecclesiastes (12-13) than of Job. Wealth and honor are vain to save, fear God and keep His commandments, for this is the whole of man.

As in the case of the preceding Psalms the similarity to passages in the Prayer of Moses (90-99) evinces connection with, if not dependence on the redaction of this Psalm upon that collection, and, with the relation to Job, indicates the earlier part of the post-exilic period as the date of that redaction; perhaps shortly after Nehemiah.

Psalms of Asaph

These Psalms are clearly from the northern kingdom, i. e., Israel, from their use of *Elohim*, and of the *God of Jacob*, from their evident linguistic relationship with the Psalms of the Sons of Korah, and their close relation in both thought and phraseology to the book of Deuteronomy, and to some extent with Psalms 51-73, the Prayers of David the son of Jesse, and their special fondness for the Elohistic narrative as an historical source. That they belong to a Josephite shrine is made clear by the repeated use of Joseph, Ephraim and Manasseh, to which is once added Benjamin (80). This sug-

gests Bethel, which by its proximity at least had a special relation to Benjamin, a relation which is brought out in the story of the crime of Benjamin in Jud. 20, 21 (cf. 20 [26-28]), according to which the Ark was housed there (21 [2-4, 19]). This is confirmed by the frequent use of El as the name of Divinity, never used in the Korah Psalter and rarely elsewhere, as in the name Beth-el, and by the fondness for entitling God as a Rock. Bethel like Dan was a great nature shrine, i. e., a sanctuary whose sanctity was originally derived from a striking natural phenomenon, a field of huge stone pillars, the result of erosion. These stand, or rather stood, for during the war they were broken up to construct a road bed, on a sort of shelf above Bethel, on the side of the hill which rises in a crest northward. They look like the heaps of memorial or testimony which exist and have existed from all ages through Palestine and Syria. Such heaps a man makes by piling stones one on top of another as a testimony or memorial to God or a saint for some reason. These colossal natural heaps of testimony at Bethel were held sacred as the erection of the divine or semi-divine ancestor Jacob (cf. Gen. 28 [10-22]). Above them, as stated, the hill rises to a crest or ridge, which clearly separates the more plateau like mountain on the south from the broken country of almost isolated mountains northward. This crest is not actually the highest point in that region (Baal Hazor, the modern Tel Azur, a few miles to the north, is higher), but it gives the effect of great height by its form and position. From the south, as from Nebi Samwil (Mizpah) it appears as a ridge or crest, up to which everything is gradually ascending from far south of Jerusalem northward. This crest, just above Jacob's pillar, was the ladder, a word properly meaning promontory (cf. the famous "ladder of Tyre" on the Phoenician coast), which Jacob saw connecting earth and heaven. When the Israelites conquered the country they took over both Jacob and his shrine, identifying Jacob with Israel, and turning Luz into Bethel.

If these Psalms originated in the Temple at Bethel, then it would seem to follow naturally that Asaph was the priesthood of that shrine. Outside of the heading of these Psalms the name appears only in the historical genealogy of the Priest Code (Ex. 6 [18]), and in the lists of the singers, or in notices of the Temple singers in Chronicles, Ezra and Nehemiah (1 Chr. 6, 9, 15, 16, 25; 2 Chr. 5, 20, 29, 35; Ezr. 2, 3, Neh. 7, 11).

From this it would appear that in the post-exilic times the Asaphites were the Levitical singers of the Jerusalem Temple, descended from Korah, i.e. their Psalter was of later origin than that of the Sons of Korah. In general in those books the names Asaph and David represent psalmody, i. e., we have two psalm books: the Jerusalem or David psalm book and the Asaph psalm book. In some places, however, Asaph, instead of being descended from Kohath, the second son of Levi, through Korah, is descended from Gershom, the eldest son, and we have three guilds of Levitical singers, of one of which Asaph was the head. This seems to represent three books of Psalms. Then, finally (2 Chr. 29[13]), the "sons of Asaph" are represented as one of four divisions of Temple singers, and we have four books. The lists in those books appear to tell in part the story of the growth of the Psalter, for Chronicles is in essence the history of the Temple and its ritual, especially its liturgy, to which everything else in the world was subordinated.

It would seem, accordingly, that Asaph was the priesthood of Bethel, which migrated to Jerusalem at the fall of Samaria, and was incorporated as Levites into the service of the Temple of Jerusalem, of which in the post-exilic period the sons of Asaph became the singing guild. A certain number of the liturgies of the Bethel priesthood were incorporated under the name of Asaph into the pre-exilic Psalm book, namely Psalms 50, 73-83; and at least one post-exilic collection, the "Prayer of Moses" (90-99), shows the influence of those Psalms, and of the Asaphic tradition in that period. Indeed at that period the Asaphites dominated Temple psalmody, so that all the singers of the Temple, 128 or 148 in number, are represented as "sons of Asaph"; but we are also told of other guilds of earlier times, to account for the different collections in use before the time of the Chronicler, and to explain the names handed down in connection with some of those Psalms.

This collection is also distinguished from the other early collections for its use of history. It first relates in rhymed form the history of Israel, depending for its material on Samuel, a form of Psalm which became very popular in the later post-exilian Psalmody, manifestly under the influence of the Psalter of Asaph.

It should be observed that both the Asaph Psalter and the Prayers of David (51-72) commence with Psalms containing

a spiritual interpretation of sacrifice, similar to those with which the ancient Jerusalem Psalter (3-41) closes, which are apparently later than the succeeding Psalms of those collections.

In view of the part which the Asaphites play later in Temple psalmody one is led to ask whether they did not play some part in bringing Shechemite Psalms and Psalms of other north-Israelite shrines besides Bethel to Jerusalem.

L

THE mighty God, *even* the LORD, hath spoken, and called the earth from the rising of the sun unto the going down thereof.

2 Out of Zion, the perfection of beauty, God hath shined.

3 Our God shall come, and shall not keep silence: a fire shall devour before him, and it shall be very tempestuous round about him.

4 He shall call to the heavens from above, and to the earth, that he may judge his people.

5 Gather my saints together unto me; those that have made a covenant with me by sacrifice.

6 And the heavens shall declare his righteousness: for God *is* judge himself. Selah.

7 Hear, O my people, and I will speak; O Israel, and I will testify against thee: I *am* God, *even* thy God.

8 I will not reprove thee for thy sacrifices or thy burnt offerings, *to have been* continually before me.

9 I will take no bullock out of thy house, *nor* he goats out of thy folds:

10 For every beast of the forest *is* mine, *and* the cattle upon a thousand hills.

11 I know all the fowls of the mountains: and the wild beasts of the field *are* mine.

12 If I were hungry, I would not tell thee: for the world *is* mine, and the fulness thereof.

1. The GOD of gods, (the LORD), spake,
   And called the earth from sun rising unto its setting.
2. (From Zion, perfection of beauty, GOD shone.
3. Let our GOD come and not be still!)
   Fire burneth before Him,
   And about Him storm rageth.
4. He calleth to heaven above,
   And to earth, to judge His people:
5. Gather to Me My saints,
   Who covenant with Me by sacrifice.
6. And heaven declared His righteousness,
   That GOD—He is judge.
   Selah.
7. Hear, My people, while I speak,
   And hold council with thee, oh Israel;
   GOD, thy GOD am I.
8. Not for thy sacrifices do I reprove thee,
   Nor thy burnt offerings, always before Me;
9. I will take no kine from thy house,
   Nor he-goats out of thy folds;
10. For all beasts of the forest are Mine,
    The cattle on a thousand hills;
11. I know all the fowl of the mountains,
    And the creepers of the field are with Me.
12. If I hunger, I will not tell thee
    For Mine is the world and its fulness.

13 Will I eat the flesh of bulls, or drink the blood of goats?

14 Offer unto God thanksgiving; and pay thy vows unto the Most High:

15 And call upon me in the day of trouble: I will deliver thee, and thou shalt glorify me.

16 But unto the wicked God saith, What hast thou to do to declare my statutes, or *that* thou shouldest take my covenant in thy mouth?

17 Seeing thou hatest instruction, and castest my words behind thee.

18 When thou sawest a thief, then thou consentedst with him, and hast been partaker with adulterers.

19 Thou givest thy mouth to evil, and thy tongue frameth deceit.

20 Thou sittest *and* speakest against thy brother; thou slanderest thine own mother's son.

21 These *things* hast thou done, and I kept silence; thou thoughtest that I was altogether *such a one* as thyself: *but* I will reprove thee, and set *them* in order before thine eyes.

22 Now consider this, ye that forget God, lest I tear *you* in pieces, and *there be* none to deliver.

23 Whoso offereth praise glorifieth me: and to him that ordereth *his* conversation *aright* will I shew the salvation of God.

13. Shall I eat the flesh of bulls,
Or drink the blood of goats?

14. Offer unto God thank offering,
And pay to the Highest thy vows.

15. Callest thou Me in time of trouble,
I will save thee; and honor thou Me.
(Selah.)

16. And to the wicked said God:
What doest thou, telling My statutes,
And uttering My covenant,

17. Whereas thou hast hated instruction,
And cast My words behind thee?

18. When thou sawest a thief, thou didst help him;
And with adulterers thy portion.

19. Thy mouth thou chargedst with evil,
And thy tongue frameth deceit.

20. Against thy brother thou sittest and speakest,
Thine own mother's son dost thou slander.

21. Such hast thou done and I was still;
Thou hast deemed Me surely like thee.
I accuse thee, and set it before thee.

22. Consider then this, forgetters of God,
Lest I rend, and none rescue.

23. Who offereth thank offering, honoreth Me;
Who keepeth the way, to him will I show the salvation of God.

True Religion

This is a didactic Psalm, a sort of exposition of the religion of Israel, of the proper place of sacrifice in that religion, and of the place of the Law. Like the prophets it deals with the relation of Israel to itself rather than to the outer

world. It appears to belong to the period when Hosea and kindred spirits were proclaiming new views of the importance of ethics over against sacrifice, and those had been or were being formulated in Deuteronomy. It depends especially on the latter book, from which it draws its setting, and to which it is closely akin in thought and language. But this Deuteronomy was not the ultimate Judean law book of Josiah's reformation in Judah, but the original Israelite Deuteronomy of Shechem. As a liturgy this Psalm was apparently designed for use with thank offerings and vows, which it extols as over against the holocausts and continual stated sacrifices.

The first stanza, 1-6, represents God as calling earth and heaven to attend and witness while He comes with storm and lightning, as at Horeb (Dt. 4, 5, 33 [2-5]), to judge His people, those that sacrifice to Him and are covenanted with Him, i. e., who recognize the obligation of His commandments (Dt. 4 [13]). *El Elohim* (1) may mean *God of gods,* as I have rendered it (cf. 82 [1]), or the two words may be two names of God brought together as honorific titles. To these was added later, as I think, in a Judean recension of the Psalm, *Yahaweh* (cf. Josh. 22 [22]). The last part of this verse is used in 113 [3], and Mal. 2 [11]. Verse 2 represents the judgment as taking place at Zion, from which God shines forth. The name Zion is of uncertain origin. I am inclined to think that it was originally the title for God's abode. Ultimately it came to mean the Temple at Jerusalem, and then Jerusalem itself. Such I think is the meaning here, and I think this verse is a part of the Judean redaction, most appropriate after the reformation of Josiah (2 K. 23), but not in harmony with the context, which repeats the picture of Deuteronomy (cf. for instance Dt. 33 [2]). For the verse itself cf. also 48 [2], Lam. 2 [15]. *God shone,* cf. 80 [1], 94 [1]. The first line of 3 seems to be a gloss. In the Hebrew it is in the form of a prayer to God to show Himself and not to be deaf to the appeal of His worshippers, the regular use in the Psalter of the verb here rendered *be still.* It is used in Deutero-Isaiah (cf. Is. 42 [14], 57 [11]) of the period of the Exile, when the Lord was long deaf to His people. God in the storm, and God as judge (3, 4, 6), here combined, are common to Hebrew thought from the earliest times to the latest. Because of their common dependence on Deuteronomy the phraseology of parts of the Prayer of Moses closely resemble our Psalm (cf. 96 [13], 97 [3, 6]). V. 4, cf. Dt. 4 [26], 32 [1]; 5, cf. Dt. 31 [28]. The thought of

Israel as those who have covenanted with God (literally *cut a Covenant*) is fundamental to Deuteronomy. V. 6, cf. also 89 [5]. The Deuteronomic scene is dramatized to the worshippers by whom this liturgy is used, much as we dramatize the original Lord's Supper in our Holy Communion. V. 7, the conference is assembled, in which God holds council with Israel, as in Horeb; and so here, as in the giving of the Law, the proclamation *God, thy God, am I,* but in the Elohistic, Israelite form (cf. Ex. 20 [2], Dt. 5 [1, 6], 6 [4]), the fundament of Israelite religion. Stanza 2 (8-13) deals with sacrifice in the general spirit of the prophets Hosea and Isaiah (cf. Hos. 6 [6], Is. 1 [2-20], Ps. 40, 51, 69). Sacrifice is not a bribing of God with great gifts of food, as though He needed to be fed, or the offerings they offered were theirs and not His. Huge holocausts or continual offerings can not tempt nor appease Him. But (14-15) the offering by the worshipper of thank offerings in loving thankfulness for mercies received, the call to Him in distress and the votive offerings to God in connection therewith these shall win favor. These bind man to God and God to man in loving kindness. They have elements of spiritual communion like prayer and praise. It is the point of view which from Hosea and Isaiah to Jesus and Paul made temple sacrifices a means of grace and communion with God to the great spiritual leaders. 14, cf. 69 [30], Hos. 14 [2], Dt. 23 [21]. 15, cf. 91 [15], 81 [7], Is. 29 [18]. *Save thee,* i. e., give thee victory. At the end of 15 the Greek has *selah,* which was probably original.

Stanza 3 (16-21 [b]), the essential element of the covenant, however, which is *cut* or made by sacrifice, and at which sacrifice aims, is the law of God, His word as set forth in the Decalogue (Dt. 4 [13]). This stanza is full of the same spirit as Deuteronomy and the prophets Amos and Hosea, as well as the great line of Judean prophets from Isaiah to Malachi, in denouncing the sin of Israel and Judah in professing and not keeping those commandments. These are the *wicked* of Israel (16). Verses 16 and 17 in thought and phraseology are characteristically Deuteronomic. Three of the ten commandments are here specified as habitually violated by the professors of Israel's religion, much as in Christian preaching and praying today, the 8th (18), 7th (18), and 9th (19, 20). It is because of their breach of the covenant of God's words that He has kept *still,* and not answered them and given them success and

victory as in the days of yore; but they had thought He was like them, either lacking in power, or needing to be fed up with more sacrifices (21 [a, b]). This is the thought that runs through Deuteronomy. It is the call of Israel anew to the religion of Moses, accepting and using sacrifices and the rest of the popular religion, but through them and behind them emphasizing and insisting upon as essential the ethics of the Decalogue; and warning and instructing (the *hated instruction*, 17) that the failure to keep that covenant had been and would be the cause of disaster, for God would be *still* toward their prayer and their sacrifice and abandon them to their foes. So, 21 [c], 22, in the same Deuteronomic method, the worshippers are warned. The accusation or warning has been set before the forgetters of God (the rare form Eloah, the singular of Elohim, God), if they fail to heed it then disaster shall ensue. But if with a penitent heart and a contrite spirit they offer their sacrifice, with full intention of keeping the *way*, i. e., the commandments, then the sacrifice is accepted (the ordinary assurance with which liturgies close), and God will give them victory (23).

In spirit and idea this liturgy is the same as our Communion liturgies. The acceptance of the sacrifice for us is dependent on contrition, hence the warnings and exhortation with which we approach it.

LXXIII

A Psalm of Asaph.

TRULY God *is* good to Israel, *even* to such as are of a clean heart.

2 But as for me, my feet were almost gone; my steps had well nigh slipped.

3 For I was envious at the foolish, *when* I saw the prosperity of the wicked.

4 For *there are* no bands in their death: but their strength *is* firm.

5 They *are* not in trouble *as other* men; neither are they plagued like *other* men.

6 Therefore pride compasseth them about as a chain; violence covereth them *as* a garment.

1. Surely God is good to Israel,
   to the pure of heart.
2. And I—my feet were almost gone,
   My steps had well nigh slipt;
3. For I was envious of the boasters,
   I see the prosperity of the wicked.
4. For they suffer not the pangs of death,
   And firm is their strength;
5. They are not in trouble like other men,
   Nor plagued like the rest of mankind.
6. Therefore pride is their neck-chain,
   They are clothed with a mantle of violence;

7 Their eyes stand out with fatness: they have more than heart could wish.

8 They are corrupt, and speak wickedly *concerning* oppression: they speak loftily.

9 They set their mouth against the heavens, and their tongue walketh through the earth.

10 Therefore his people return hither: and waters of a full *cup* are wrung out to them.

11 And they say, How doth God know? and is there knowledge in the Most High?

12 Behold, these *are* the ungodly, who prosper in the world; they increase *in* riches.

13 Verily I have cleansed my heart *in* vain, and washed my hands in innocency.

14 For all the day long have I been plagued, and chastened every morning.

15 If I say, I will speak thus; behold, I should offend *against* the generation of thy children.

16 When I thought to know this, it was *too* painful for me;

17 Until I went into the sanctuary of God, *then* understood I their end.

18 Surely thou didst set them in slippery places: thou castedst them down into destruction.

19 How are they *brought* into desolation, as in a moment! they are utterly consumed with terrors.

20 As a dream when *one* awaketh; *so,* O Lord, when thou awakest, thou shalt despise their image.

21 Thus my heart was grieved, and I was pricked in my reins.

22 So foolish *was* I, and ignorant: I was *as* a beast before thee.

7. They go out from their idol feasts,
They have served their heart's images;
8. In scorn they speak evil,
Oppression they speak from on high;
9. They have set in heaven their mouth,
And their tongue walketh the earth.
10. (Therefore He will bring back His people hither, when the fulness of their days is found.)
11. And they say, How doth God know?
And, Is there knowledge in the Most High?
12. Behold these are wicked and prosper,
They ever increase in wealth.
13. Surely in vain have I cleansed my heart,
And washed my hands in innocency;
14. That I should be plagued all the day,
And chastened every morning.
15. (Said I, I will tell it thus,
I had betrayed the generation of Thy children.)
16. Thought I to understand this,
It was too painful for me;
17. Until I come into God's sanctuary,
And comprehend their latter end.
18. Surely Thou settest them in slippery places,
Thou hast cast them down to destruction.
19. How are they laid waste in a moment!
Come utterly to an horrible end!
20. (Like a dream when one awaketh,
Oh Lord, in the city Thou despisest their image;
21. For my heart is embittered,
And I am pricked in my reins.)
22. And I—am a brute that I knew not,
A monster am I before Thee.

23 Nevertheless I *am* continually with thee: thou hast holden *me* by my right hand.

24 Thou shalt guide me with thy counsel, and afterward receive me *to* glory.

25 Whom have I in heaven *but thee?* and *there is* none upon earth *that* I desire besides thee.

26 My flesh and my heart faileth: *but* God *is* the strength of my heart, and my portion for ever.

27 For, lo, they that are far from thee shall perish: thou hast destroyed all them that go a whoring from thee.

28 But *it is* good for me to draw near to God: I have put my trust in the Lord GOD, that I may declare all thy works.

23. And I—am continually with Thee;
Thou hast holden my right hand.
24. By Thy counsel Thou guidest me,
To bring me to honor hereafter.
25. Whom have I in heaven but Thee?
And in earth desire I none beside Thee.
26. When soul and body fail,
My heart's rock and my portion is GOD for ever.

27. For behold they that are far from Thee perish ,
Thou blottest out all that go whoring from Thee.
28. And I—the nearness of GOD is my joy.
(I have made the Lord (the LORD) my refuge)
To recount all that Thou hast wrought.

God's Plan of Punishment and Reward

According to Deuteronomy, if Israel kept God's commandments he should be victorious. Virtue is rewarded, vice, the disregarding of God's law, punished. This precise formulation of the ancient doctrine in terms of ethics brought difficulties of which there was no clear consciousness before. Why was pious Israel afflicted, while their idolatrous adversaries were prosperous? The latter troublous days of Israel brought this question to the fore; and men were inclined to go whoring after foreign gods because of the failure of Israel's God to succor his people. Liturgies of that period give evidence of this condition. This Psalm seeks the solution of the problem in the future, by faith, to be won through sacrifice and worship in God's house, that the triumph of the enemy is but momentary, in order that he may receive the more terrible destruction; and that the triumph of Israel is assured hereafter, if he but keep the faith undefiled. In this and other Psalms of this collection there are numerous passages where the exact rendering is conjectural, owing to syntactical peculiarities, or to the use of words and phrases otherwise unknown.

Verse 1 is the caption or theme of this liturgy. God's goodness to Israel is a certainty, if Israel will be faithful to God, worshipping Him only, according to His word. But Israel says, i. e., the worshipper is made to say, I almost forsook God, because I saw and envied the prosperity of the arrogant and wicked worshippers of false gods, who scorned God and yet are allowed to oppress His people, who deny and, as it were, dethrone God and yet possess the earth (2-12). It seems useless to be faithful and quite unreasonable unless one learns through the divine revelation, to be obtained only in God's sanctuary, the future as well as the present, namely, the awful retribution which shall come upon these heathen foes (13-19); and on the other hand that God has not really forsaken Israel, but is leading and guiding him, and preparing for him final triumph (20-26). So those in Israel who forsake God and go whoring after strange gods are warned of their destruction (27), but the faithful worshipper who draws near to God in sacrifice shall have a foretaste of His goodness, as he recounts God's wonders of old.

Boasters (3), literally those who sing *hallels,* or praises. *Neck chain* (6), among the Hebrews, as among the Babylonians, men of wealth and position were distinguished by the necklace (cf. Gen. 41 [42], Pr. 1 [9]). Verse 7, literally, *He* (the idol worshipper) *is gone out from the fat of his guilt* (so Greek, Hebrew *eye*); i. e., the sacrificial feast where he worshipped (*served* with a change of *r* to *d,* letters very similar and frequently confused in our Hebrew text) carved figures of his own heart's lust. References to idolatrous worship are apt to be very obscure, partly through our own ignorance, partly through the ignorance and consequent misunderstanding of later Jewish scribes, and partly through intentional mystification on their part. Verse 10 is a prose gloss of a late scribe who looks for the restoration of God's people to their land in the fullness of days, and was suggested by the preceding *walketh the earth.* 11, cf. Job 22 [12]. *God,* Hebrew *El,* here and in 17, a characteristic use of Asaph. 12, cf. 26 and Jas. 4 [8], a familiar idea at all times. 13 explains the mystical meaning of ritual ablution, a symbol of inward cleansing. 15, perhaps a pietistic gloss, meaning, had the psalmist said the preceding with actual intent he would have been guilty of impiety. 20, 21, a late gloss. Several of the psalms of Asaph are suspected of revision in the stress of the Maccabean struggle. This looks

like a reference to the image of Zeus set up in the Jerusalem Temple by Antiochus, which was grief and anguish to this annotator or redactor. 22, he is a brute beast not to understand God's plan. *Brute,* cf. 49[10], 92[6]; *monster,* plural of excellence of the word beast, i. e., a monster beast, a title technically applied to the hippopotamus. 23, *holden my right hand,* reminds of Babylonian and Assyrian representations of the sacrificer led by the right hand by a priest or a god. 24, cf. 32[8], 48[14]. *Bring to honor,* cf. 49[15]. 25, the characteristic Deuteronomic note, God alone is Israel's God. 27, the faithless Israelite, far from God; *whoring,* i. e., worshipping other gods, cf. Hos. 4[12], 9[1]. 28, *I have made,* etc., is a late double gloss. *Nearness,* of faithful Israelite in contrast with *far from Thee* of 27 (cf. 65[4]). *Joy,* literally *good. That Thou hast wrought,* or *Thy messages,* i. e., the things told by God's messengers. The Greek adds: *In the gates of the daughter of Zion.*

This was used as a hymn for morning worship in the early Christian community.

LXXIV

Maschil of Asaph.

O GOD, why hast thou cast *us* off for ever? *why* doth thine anger smoke against the sheep of thy pasture?

2 Remember thy congregation, *which* thou hast purchased of old; the rod of thine inheritance, *which* thou hast redeemed; this mount Zion, wherein thou hast dwelt.

3 Lift up thy feet unto the perpetual desolations; *even* all *that* the enemy hath done wickedly in the sanctuary.

4 Thine enemies roar in the midst of thy congregations; they set up their ensigns *for* signs.

5 *A man* was famous according as he had lifted up axes upon the thick trees.

6 But now they break down the carved work thereof at once with axes and hammers.

1. Why, oh God, hast Thou cast us off forever?
   Smoketh Thy wrath toward the sheep of Thy pasture?

2. Remember Thy congregation which Thou gottest of old,
   The tribe of Thine inheritance Thou didst redeem.
   In Mount Zion wherein Thou hast dwelt,

3. Thy footsteps mount to utter ruins;
   All has the foe marred in the shrine.

4. Thine adversaries roared in Thine assembly;
   They set up as standards their standards.

5. (They seemed like men lifting on high axes in a thicket of trees; and now their carved work

6. Also they shatter with hatchets and adzes.)

7 They have cast fire into thy sanctuary, they have defiled *by casting down* the dwelling place of thy name to the ground.

8 They said in their hearts, Let us destroy them together: they have burned up all the synagogues of God in the land.

9 We see not our signs: *there is* no more any prophet: neither *is there* among us any that knoweth how long.

10 O God, how long shall the adversary reproach? shall the enemy blaspheme thy name for ever?

11 Why withdrawest thou thy hand, even thy right hand? pluck *it* out of thy bosom.

12 For God *is* my King of old, working salvation in the midst of the earth.

13 Thou didst divide the sea by thy strength: thou brakest the heads of the dragons in the waters.

14 Thou brakest the heads of leviathan in pieces, *and* gavest him *to be* meat to the people inhabiting the wilderness.

15 Thou didst cleave the fountain and the flood: thou driedst up mighty rivers.

16 The day *is* thine, the night also *is* thine: thou hast prepared the light and the sun.

17 Thou hast set all the borders of the earth: thou hast made summer and winter.

18 Remember this, *that* the enemy hath reproached, O LORD, and *that* the foolish people have blasphemed thy name.

19 O deliver not the soul of thy turtledove unto the multitude *of the wicked*: forget not the congregation of thy poor for ever.

7. They set fire to Thy sanctuary,
They profaned to the ground the dwelling of Thy name.

8. They said, Let us destroy them altogether;
They burned all the assemblies of GOD in the land.

9. Our signs we see not;
There is no more a prophet,
Nor have we any that knows a How long.

10. How long, oh GOD, shall the foe blaspheme?
And the enemy revile Thy name for ever?

11. Why withdrawest Thou Thy hand,
Thy right hand within Thy bosom?

Selah.

12. And GOD is my king of old,
Working salvations in the midst of the land.

13. Thou didst rend by Thy strength the sea,
Didst shiver the heads of dragons on the waters;

14. Thou crushedst the heads of Leviathan,
Thou givest him as food to the people of the desert.

15. Thou didst cleave out fountain and stream,
Thou didst dry up everflowing rivers.

16. Thine the day, Thine also the night,
Thou appointedst moon and sun.

17. Thou didst fix all the bounds of earth;
Summer and winter, Thou didst form them.

18. Remember how the enemy blasphemed Thee,
And a foolish people reviled Thy name.

19. Give not to death Thy believer,
The life of Thine afflicted forget not for ever.

20 Have respect unto the covenant: for the dark places of the earth are full of the habitations of cruelty.

21 O let not the oppressed return ashamed: let the poor and needy praise thy name.

22 Arise, O God, plead thine own cause: remember how the foolish man reproacheth thee daily.

23 Forget not the voice of thine enemies: the tumult of those that rise up against thee increaseth continually.

20. (Regard the covenant, for earth's dark places are full of habitations of violence.)
21. Be not the downtrodden further confounded;
Let the poor and needy sing praise to Thy name.

22. Arise, oh God, strive Thy strife,
Remember how the fool blasphemeth Thee alway.
23. God, forget not the cry of Thine adversaries,
The shout of Thine assailants that ever ariseth.

Why Smoketh Thy Wrath

Beginning with the downfall of Samaria in 721 this Psalm was adopted and adapted to fit the calamities of Israelites and Jews down to a very late period. It reflects the destruction of Jerusalem by Nebuchadrezzar and the Babylonian captivity; possibly also the Antiochian persecution and the beginning of the Maccabean struggle. These revisions and adaptations have been so woven into the Psalm that it is difficult if not impossible to separate in any detail old from new. It has certain marked characteristics of the Asaph Psalter, its predilection for the use of *El* as designation of God, its appeal to God in the name and by the use of the old story of the Egyptian deliverance and the marvels of the conquest of Canaan. It most closely resembles 79, and next to that 78 and 77. It reminds one also of the composte Korahitic Psalm 44 by its appeal in present distress to the triumphant days of old; but there the two parts are kept separate, here they are almost inextricably interwoven. As a consequence of the revisions and glossations it has undergone the text is in places very difficult, and the translations throw little or no light. Evidently at the time when the earliest Greek translation was made the text was in a state of confusion. I have ventured on a very few conjectural emendations, which do not involve, however, changes in more than two or three letters of the Hebrew consonant text.

Verse 1 is the caption or theme of the present Psalm, and seems to belong to the time of the downfall of Samaria. *Smok-*

eth Thy wrath, cf. 80[5], 89[46], Dt. 29[19], and also Is. 18[9]. *Cast us off forever,* 44[24], 77[8], 79[5], Lam. 3[31]. *Sheep of Thy pasture,* 79[13], 95[7], 100[3], Jer. 23[1], Ez. 34[31]. The first stanza, 2-11, commences with the plea for remembrance, followed by a narration of the blasphemous deeds of the heathen adversaries, repeated again in 18 and 22. Verse 2 seems to be a part of the Israelite Psalm. *Gottest of old,* cf. Ex. 15[6], Dt. 32[6]. *Thine inheritance,* Dt. 32[9]. *Redeem,* 77[15], Ex. 15[13]. Verses 3-9 appear to belong to later revisions, based in part perhaps on older material. 3 depicts the utter destruction of the temple at Jerusalem by Nebuchadrezzar. If God were to return to the shrine where He once dwelt (cf. Ez.), and mount up to His sanctuary, He would walk over *perpetual ruins* (cf. Is. 61[4], also Ps. 70[1]). Verse 4, where once the worshipping multitudes shouted in the place of assembly (or at the time of solemn feasts) hostile armies have roared (Lam. 2[7]). Where in former days stood the standards, emblems or symbols, of the twelve tribes of Israel (Num. 2[2]), the standards of the Babylonian army have been erected. Verses 5 and 6 seem to be a prose gloss of the student or scholarly type, containing late words, and based on study of historical texts, like 1 K. 6[18-35], describing the beautiful woodwork, and the metal overlay, or *carved work,* of Solomon's temple (but cf. also 1 Mac. 1[ff]). Verse 7 appears to refer to the burning of the Temple by Nebuchadrezzar (2 K. 25[8-17], Jer. 52[12-23]), but for the phrase *profaned to the ground* cf. 89[40]. Verse 8, the destruction of the whole race, could refer with equal accuracy to the destruction of the Israelite nation by Sargon, or of the Judean by Nebuchadrezzar (but cf. also the story of the Antiochian persecution in 1 Mac.). So also the burning of the *assemblies of God.* In late use the word here translated *assemblies* means *synagogues,* and this has therefore by many been ascribed to the Antiochian persecution; but it may also mean any place of assembly, and the addition here *of God* (El) suggests early Israelite use, a reference to the destruction of such places of religious, national assembly as Dan, Shechem and Bethel. *Our signs* (9), cf. 4. *Prophet,* etc., sounds like 1 Mac. 4[46], 9[27], 14[41], and therefore this verse has also frequently been assigned (and with it by

some the whole Psalm, which is quite impossible) to the time of the Maccabean struggle (165 B. C. or thereabouts). But we find the same complaint about the failure of prophecy in Zech. 13 [2-6], and still much earlier in Lam. 2 [9], and it might perhaps equally as well be referred to the exilic period. *Any that knows a How long,* i. e., a Psalmist, a phrase familiar in ancient Babylonian use. Then, with 10, we pick up the original Israelite Psalm, which was a How long (cf. for this verse 44 [16]). Its thought is resumed in 18. Verse 11, *withdrawest Thou Thy hand,* cf. Lam. 2 [13]. God is conceived of as standing apathetic toward the straits of His people, His mighty right hand in His bosom, i. e., the folds of His garment. The reverse figure, the stretching forth of His right hand to rescue His people, or give them victory, is common in Psalm literature. The verse ends with what seems an impossible word (see the translations), which by the change of of the first letter becomes the *selah* which we might naturally expect at this point.

The second stanza (12-17) is of a form characteristic of Israelite psalmody (44, 89), but especially of the Asaph Psalter (77, 78), later followed in post-exilic psalmody (cf. 105, 106, 135, 136), the narration of the wonders of the past as an appeal to God to so act in present distress. So also the opening phrase (12), *God, my king* (cf. 44 [4]), which becomes later familiar in the Prayer of Moses (90-99). *Salvation,* i. e., victories. Then follow the dividing of the sea (13 cf. Ex. 14 [21 ff], Ps. 78 [13]), the smiting of the rock in the wilderness to give water, and the drying up of the Jordan (15, cf. 78 [13, 15], Ex. 17 [6], Num. 20 [8], Is. 48 [21], Josh. 3, but note that the last half of 15 is wanting in the Greek text). This seems to be derived from Israelite sources, and the phrase *everflowing rivers* is found elsewhere only in Dt. 21 [4], Am. 5 [24]. These historical references are combined with a mythology which appears to be ancient, but is known to us chiefly from later literature, in the Bible itself, and in Enoch and similar Apocryphal literature, of the serpent and leviathan (cf. 89 [10], 104 [26], Ez. 29 [3-5], 32 [9], Job 3 [8], 40, 41, Is. 27 [1], 51 [9f]). The serpent and leviathan are cosmic monsters which play a large part in the late Hebrew cosmogony and eschatology, the one properly a monster of the abyss beneath the earth, the other of the deep.

One or the other of them is frequently used mystically of the great enemies of Israel, Babylon and Egypt, or even identified with the Egyptian hippopotamus. Verse 14 seems to be a later duplicate of 13, referring to the feeding of the Israelites with manna or quails or both in the wilderness and connecting it with the myth which appears in the later eschatology of the feeding of the faithful in the latter days with the flesh of Leviathan.[1] Verse 16 depends apparently on Gen. 1 [14-18], but 17 [a] is earlier (cf. Dt. 32 [8]). We seem to have in this stanza an early hymn worked over up to a late date, the later interwoven with the earlier elements to make one whole.

Stanza 3 (18-21) resumes the *remember* of stanza 1 (cf. 2 and 18). I have corrected the text of 18 from the almost identical 10. *Fool* is a title of the heathen adversaries (cf. 14 [1], 53 [2], Dt. 32 [21]). In verse 19 I have corrected by the change of one letter an apparently impossible text. Here we have the familiar identification of the observer of the Law with the poor and needy, or the afflicted, as designations of God's people. 20 in its present form is a prose gloss, but may be a corruption of an original and old verse referring to the Deuteronomic covenant. 21 prepares the way for the closing sacrificial summons to God to appear (22, 23), with the familiar phrases *arise, strike,* etc.; and the condemnation or curse, connected with the preceding (*remember, blasphemeth,* and the cry and tumult of the adversaries in the Temple courts, (cf. 2, 18, 10, 4).

In the final shape in which it has come down to us, and in spite of its text difficulties, this is a forceful Psalm. Those evidences of growth, of a use through periods of stress and struggle and almost despair, each of which has left its mark, make it peculiarly interesting and appealing. It became to Christians because of this a hymn of need in desperate straits. It was one of the fighting Psalms of the Covenanters of Scotland and the Cévénoles of France.

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[1] See my discussion of the various passages dealing with Leviathan, Rahab, the crooked serpent, etc., in article Cosmogony in Hasting's *Encyclopædia of Religion and Ethics.*

LXXV

To the chief musician Al-taschith, A Psalm *or* Song of Asaph.

UNTO thee, O God, do we give thanks, *unto thee* do we give thanks: for *that* thy name is near thy wondrous works declare.

2 When I shall receive the congregation I will judge uprightly.

3 The earth and all the inhabitants thereof are dissolved: I bear up the pillars of it. Selah.

4 I said unto the fools, Deal not foolishly: and to the wicked, Lift not up the horn:

5 Lift not up your horn on high: speak *not* with a stiff neck.

6 For promotion *cometh* neither from the east, nor from the west, nor from the south.

7 But God *is* the judge: he putteth down one, and setteth up another.

8 For in the hand of the LORD *there is* a cup, and the wine is red; it is full of mixture; and he poureth out of the same: but the dregs thereof, all the wicked of the earth shall wring *them* out *and* drink *them.*

9 But I will declare for ever; I will sing praises to the God of Jacob.

10 All the horns of the wicked also will I cut off; *but* the horns of the righteous shall be exalted.

1. We give thanks to Thee, GOD, we give thanks;
   And Thy nearness Thy wonders declared.
2. "For I make solemn assembly,
   I will judge righteously.
3. Be the land dissolved and all that dwell there,
   I have ordered its pillars." Selah.

4. I said to the boasters, Boast not,
   And to the godless, Lift not your horn.
5. Lift not up your horn on high,
   Speak no arrogance against the Rock.

6. For not from sunrise nor sunset,
   Neither from the wilderness is lifting up.
7. For GOD judgeth;
   This He casteth down, and this He lifteth up.

8. For (a cup in the LORD's hand, and) the wine is red, full of spice, and He poureth therefrom;
   Surely its dregs all the godless of the earth shall drain (drink).

9. And I will tell it for ever,
   Will chant unto the GOD of Jacob:
10. "And all the horns of the godless I hew off."
    Lifted up be the horns of the righteous!

Vintage Song

According to the heading it was an *al tashheth* (destroy not), i. e., a vintage song for the plucking and trampling of the grapes (cf. Introduction). It dramatizes the grapes which are plucked and trodden in the wine press as enemies, who boast and lift up the horn (4, 5). The vintage is their assizes (2, 7). One feels the trampling of the grapes, the

spurting of the red juice, drained out under the feet of the tramplers (8); one sees the horns of the insolent grapevines cut or hewn off (10) to be cast into the wine press. Originally this and similar Psalms may have been battle hymns, but as we have a wedding hymn in 45, so in the vintage hymns we may have Psalms composed and intended for that purpose, cast in dramatic, warlike and religious forms and terms, as are the *fantasias* of the peasants today. (As pointed out under Ps. 23 we have in Babylonian psalmody liturgies for various trades or occupations.) As they have come down to us they are in the regular mold of the Temple liturgies. So this Psalm opens with what sounds like the Thank Offering (1 cf. 79[13]). *Thy nearness,* literally *the nearness of Thy name;* name standing for the one named, i. e., God. His presence is revealed by His wondrous works. The singer, thus showing his consciousness of God's presence, God, thus revealed, speaks to announce the solemn assembly or assizes for judgment on the world. *I make,* literally *I take,* i. e., I take and bring the people (for the vintage song, the grapes) to the place of assembly for judgment. The idea and representation of God as judge is common, especially in the Asaph Psalter. *Judge righteously,* cf. 98[9]. V. 3, though it may seem that the land and the people of Israel are about to be *dissolved* in disaster, know that that can never be, for the *pillars* on which the world rests are *ordered* or regulated by Me. Both are familiar figures. For *dissolved,* etc., cf. 46[6], Is. 24[19]; for *pillars,* 24[2], 1 Sam. 2[8], Job 38[4ff]. Verses 4 and 5, cf. 94[4]. *Horn,* a familiar figure, cf. 89[17, 24], 92[10], 112[9], 1 Sam. 2[1, 10], Zech. 1[21]. *Rock* as designation of God, Dt. 32[2, 3], 1 Sam. 2[2, 3], Hab. 1[12], and frequently in Psalms. Verse 6, it is not the sun passing from east to west over the southern wilderness, nor any other power but God alone from whom comes lifting up and casting down (7 cf. 1 Sam. 2[7]). In 8 there seem to be two interpretative or explanatory glosses, which are indicated by brackets. The figure of the cup of reeling is common (cf. 11[6], 60[3], Jer. 25[15-30], 49[12], 51[7], Lam. 4[21], Ez. 23[33f], Hab. 2[16], Is. 51[17], Ob. 16). *Spice,* cf. Pr. 23[30]. Verse 9 resembles the praise cry with which liturgies usually end. *God of Jacob,* characteristic of Israelite Psalms. Verse 10 combines the closing curse of the foe (in the vintage imagined as grapes) and blessing of Israel in one. Cut off *horn,* cf. Jer. 48[25]; exalt *horn,* cf. 89[17], 92[10], 148[14].

LXXVI

IN Judah *is* God known: his name *is* great in Israel.

2 In Salem also is his tabernacle, and his dwellingplace in Zion.

3 There brake he the arrows of the bow, the shield, and the sword, and the battle. Selah.

4. Thou *art* more glorious *and* excellent than the mountains of prey.

5 The stouthearted are spoiled, they have slept their sleep: and none of the men of might have found their hands.

6 At thy rebuke, O God of Jacob, both the chariot and horse are cast into a dead sleep.

7 Thou, *even* thou, *art* to be feared: and who may stand in thy sight when once thou art angry?

8 Thou didst cause judgment to be heard from heaven; the earth feared, and was still,

9 When God arose to judgment, to save all the meek of the earth. Selah.

10 Surely the wrath of man shall praise thee: the remainder of wrath shalt thou restrain.

11 Vow, and pay unto the LORD your God: let all that be round about him bring presents unto him that ought to be feared.

12 He shall cut off the spirit of princes. *he is* terrible to the kings of the earth.

1. In Judah is GOD known,
   His name is great in Israel;
2. Whose tent is in Salem,
   And in Zion His abode.
3. There brake He the shafts of the bow,
   Shield, and sword, and battle.
   Selah.
4. Thou shinest terribly from the everlasting hills.
5. The proud-hearted have slept their sleep;
   And of the warriors none have escaped.
6. At Thy rebuke, oh GOD of Jacob,
   Horsemen and chariots slumber.
7. Awful art Thou, oh GOD;
   And who standeth before Thee what time Thou art wroth?
8. From heaven Thou gavest sentence;
   Earth feared, and was still,
9. When GOD arose to judgment, earth.
   Selah.
10. For man's violence giveth thanks to Thee,
    The remnant of the violent hold feast to Thee.
11. Vow and pay your vows to the LORD your GOD,
    All that are around Him bring gifts to the Awful One,
12. Who cutteth off the breath of princes,
    Who is feared of the kings of earth.

God's Judgment

An original Israelite Psalm has been here so combined with Judean material as to contribute a composite of the sort which the Pentateuchal critics call JE, i. e., an indissoluble combination of the Jehovistic and Elohistic narratives. A good example of this sort of combination is the Blessing of Jacob, Gen. 49, where we find Judah the chief in verses 8-12, and Joseph

in 22-26. Here Judah dominates in the first stanza, 1-3; but the second, 4-9, is Israelite; yet each is incomplete without the other. It is a liturgy for the sacrifice of vows or free will offerings after a victory. At places the text is difficult and apparently corrupt, and seems to have been so at the time when the Greek translation was made. *Salem* (2) apparently Jerusalem, as in the singular narrative of Abraham's victory over Chedorlaomer (Gen. 14 [18]). *Tent,* a similarly archaic title for the Temple (cf. 27 [5], Lam. 2). For 3, cf. Hos. 2 [20]. *Everlasting hills* (4), cf. Dt. 33 [15]. So the Greek translation, and in general modern critics. The God of Israel was by repute a God of the mountains, 1 K. 20 [23]. Hebrew has *mountains of prey,* followed by an explanatory gloss in the Aramaic tongue, *they are spoiled. Terribly* or terrible (4), a term used of other gods in 1 Sam. 4 [8]; of Yahaweh, 93 [4], and of His name, 8 [19]. *Proud hearted* (5), with evil meaning, cf. Is. 46 [12]. *Slept their sleep* (5), cf. 2 K. 19, Jud. 7, 1 K. 2 [16-21], 2 K. 7. *None have escaped,* Heb. found their hands unintelligible. Basing on this verse, and referring it to the overthrow of Sennacherib's army, the Greek has prefixed to this Psalm the heading *For the Assyrian. God of Jacob* (6), a common title in Israelite Psalms, cf. 75 [10], 81 [2-5]. Verse 7, the Hebrew reads: *Thou art awful, Thou,* apparently an error. Verses 8 and 9, the judgment of God, a favorite motive, especially in Asaph Psalter, cf. 75. If the text of 10 is correct (there is no other similar use), this verse would appear to mean that even those who have warred against Israel's God, or the remnant of them which was captured, shall be made slaves and attendants in God's shrine, a common practice until the Exile certainly (cf. the case of the Gibeonites), and so perforce assistants at the sacrifices (*giveth thanks*) and festivals of God. *Hold feast,* so the Greek, which is confirmed by the parallelism. The Hebrew by change of one letter has *Thou girdest,* which makes no sense. The last stanza is the sacrificial cry (10, 11), and the curse (12) of the adversary. The combination of Yahaweh and Elohim (11) reminds of Deuteronomy as it has come down to us in the Judean recension. For this verse cf. 68 [30], Is. 18 [7].

Its evident character as a Psalm of deliverance of God's people through an utter destruction of their foes by Him caused this Psalm to be used as a national song of thanksgiving

by the English after the defeat of the Spanish Armada. It was similarly used by the Scotch Covenanters after the defeat of Claverhouse at Drumclog, June 1, 1679. It was the second verse of this Psalm from which was derived the name of the town of Salem, in Massachusetts.

LXXVII

To the chief musician to Jeduthum, A Psalm of Asaph.

I CRIED unto God with my voice, *even* unto God with my voice; and he gave ear unto me.

2 In the day of my trouble I sought the Lord: my sore ran in the night, and ceased not: my soul refused to be comforted.

3 I remembered God, and was troubled: I complained, and my spirit was overwhelmed. Selah.

4 Thou holdest mine eyes waking: I am so troubled that I cannot speak.

5 I have considered the days of old, the years of ancient times.

6 I call to remembrance my song in the night: I commune with mine own heart: and my spirit made diligent search.

7 Will the Lord cast off for ever? and will he be favourable no more?

8 Is his mercy clean gone for ever? doth *his* promise fail for evermore?

9 Hath God forgotten to be gracious? hath he in anger shut up his tender mercies? Selah.

10 And I said, This *is* my infirmity: *but I will remember* the years of the right hand of the Most High.

11 I will remember the works of the LORD: surely I will remember thy wonders of old.

1. My voice unto GOD, and I cry out;
   My voice unto GOD—and He gave ear to me.
2. In the day of my distress I sought GOD,
   My hand by night was spread out ceaselessly,
   My soul refused to be comforted.
3. I make memorial to GOD and lament,
   I make plaint and my spirit fainteth.
   Selah.
4. I constrained mine eyelids,
   I beat my breast and spake not.
5. I recounted the days of old;
   The years of the past I recall.
6. I made melody in the night by myself,
   I made plaint and searched my spirit.
7. Will the Lord cast off for all time?
   And never again show favor?
8. Is His love clean gone for ever?
   Is His word for all generations no more?
9. Hath GOD forgotten to be gracious?
   Hath He shut up His compassion in wrath?
   Selah.
10. (And I said with this will I appease
    The face of GOD, Most High.)
11. I will make memory of Thy great works,
    Make memory of Thine ancient wonders;

12 I will meditate also of all thy work, and talk of thy doings.

13 Thy way, O God, *is* in the sanctuary: who *is so* great a God as *our* God?

14 Thou *art* the God that doest wonders: thou hast declared thy strength among the people.

15 Thou hast with *thine* arm redeemed thy people, the sons of Jacob and Joseph. Selah.

16 The waters saw thee, O God, the waters saw thee; they were afraid: the depths also were troubled.

17 The clouds poured out water: the skies sent out a sound: thine arrows also went abroad.

18 The voice of thy thunder *was* in the heaven: the lightnings lightened the world: the earth trembled and shook.

19 Thy way *is* in the sea, and thy path in the great waters, and thy footsteps are not known.

20 Thou leddest thy people like a flock by the hand of Moses and Aaron.

12. And sigh out all Thy doings,
And make plaint of Thy terrors.
13. God, in the sanctuary Thy way;
Who is a great God like our God?
14. Thou art the God that doest wonders;
Thou has made known among the peoples Thy might.
15. Thou didst redeem by Thine arm Thy people,
The sons of Jacob and Joseph. Selah.
16. The waters saw Thee, God,
The waters saw Thee, they writhe,
The deeps also tremble.
17. The clouds gushed waters,
The storm clouds gave voice,
Thine arrows went every whither.
18. The voice of Thy thunder in the whirlwind;
Lightnings lightened the world;
The earth quaked and trembled.
19. In the sea Thy way,
And Thy paths in great waters,
And Thy footsteps are not known.
20. Thou leddest like sheep the people,
By the hand of Moses and Aaron.

The Cry to God

Hitherto the Israelite Psalms have emphasized the title *God of Jacob;* from this time on we find, in the Asaph Psalter, Joseph added. The motive common in these Psalms of an appeal to God in present distress by a recountal or remembrance of His great deeds of yore is peculiarly emphasized in this and the following. The same free use of *El* noticed in other Asaphite Psalms is found here. This Psalm represents the nation in time of sore distress appealing to God without apparent result. He seems to have cast off His people for ever. At last Israel seeks to appease Him by recalling in His

sanctuary His mighty deeds of yore, the wonders by which He showed himself the great God, and the God who had chosen Jacob and Joseph as His own, ending by a magnificent outburst of praise of God in the thunderstorm, which is brought into connection with God's miraculous deliverance of His people by the hand of Moses and Aaron.

Verse 1 constitutes a sort of caption, the cry out of distress which brings answer from God. For form cf. 3^{4}, 142^{1}. Verse 2, GOD, so Greek; Hebrew Lord = *Adonai*. *Spread out,* as one with head to the ground and hands spread out on the earth. *Soul,* i. e., emphatic *I*. The phrases in this and following verse are common liturgical phrases. *Make memorial, make plaint* are used of lamentations and of other liturgical addresses to God. These and similar phrases are repeated in the following verses, representing Israel as multiplying such supplications in its dire distress by day and night, and using every sort of liturgy. Verse 4 represents the sleepless vigil of the suppliant, beating his breast. Verse 5, cf. 44^{1}. Verse 6, cf. 42^{8}. Within his heart as in the Temple the liturgies repeat themselves. *Made melody,* literally *played on neginoth* (see Introduction), the instrument for the form of liturgy in which such instrument was used, as in old Babylonian Psalms. *Searched my spirit,* literally *my spirit* (i. e., I) *searched,* or questioned what this unmitigated distress might mean, and wherein Israel had offended. The following verses are this searching or questioning. *7*, cf. 44^{9}, $85^{1,5}$. *Lord* may be a late substitution for an original GOD. God's *word* or promise (8), cf. 2 Sam. 7^{12-16}, Ps. $89^{3,4,35,49}$, 132^{12}, but see also Dt. 7^{9}. Verse 9, cf. 25^{6}, 40^{11}, 51^{1}. Verse 10 reads in the Hebrew, *And I said this is my sickness, the years of the right hand of the Most High;* and the Greek is equally hopeless. With a slight change of the text we have the substance of the translation I have given, which seems to be required by the following verses. *Appease the face,* literally *stroke* or *smooth* the face, as of a suppliant touching a stone or image, a fairly common use in the O. T. The meaning is that with good heart and courage they shall abandon idle lamentations and come before God in His sanctuary with recitals of His wonders of old, and His terrible deeds in battle and storm, with fit accompaniment of sacrifice. Verse 13^{a}, cf. 4^{5}, 63^{2}, 73^{17}; 13^{b}, cf. 71^{19}, 86^{8}, Ex. 15^{11}. Verse 14^{a}, cf. 72^{18}; 14^{b}, 106^{8}. Verse 15, cf. Dt. 9^{29}, Ps. 74^{2}, 78^{42}. *Joseph* is a clear indication

that this Psalm emanated from a Josephite shrine. Following the third *selah* is added a Psalm of the thunderstorm (16-19), in a different metre, setting forth God's *terrors* (12). It is evidently from another hand, a song or part of a song which the Psalmist appropriates as the great sacrificial cry at the appearance of God in the altar fire. The thunderstorm is a favorite motive in Hebrew poetry, cf. 18, 29, 68, 97, 114, Jud. 5, Hab. 3. The closest resemblances of our song are with 18^{14}, Hab. $3^{8, 10, 15}$, Ps. 97^{4}, the last almost identical with Verse 18^{b}. The closing verse (19) seemed to the Psalmist, or to some later reviser, to apply particularly to the deliverance from the Red Sea, hence the added verse (20) referring to the narrative of Exodus (cf. Ex. 6, 7).

LXXVIII

Maschil of Asaph.

GIVE ear, O my people, *to* my law: incline your ears to the words of my mouth.

2 I will open my mouth in a parable: I will utter dark sayings of old:

3 Which we have heard and known, and our fathers have told us.

4 We will not hide *them* from their children, shewing to the generation to come the praises of the LORD, and his strength, and his wonderful works that he hath done.

5 For he established a testimony in Jacob, and appointed a law in Israel, which he commanded our fathers, that they should make them known to their children:

6 That the generation to come might know *them, even* the children *which* should be born; *who* should arise and declare *them* to their children:

7 That they might set their hope in God, and not forget the works of God, but keep his commandments:

8 And might not be as their fathers, a stubborn and rebellious generation; a generation *that* set not their heart aright, and whose spirit was not steadfast with God.

1. Harken, my people, to my teaching,
   Incline your ear to the words of my mouth.
2. I will open my mouth in a parable,
   I will utter enigmas of old.
3. What we heard and learned,
   And our fathers told to us,
4. We will not hide from their children to after ages,
   Telling (the praises of the LORD,
   And) His might and His wonders which He did.
5. And He laid a charge on Jacob, and put a law on Israel,
   Which He commanded our fathers to teach their children,
6. That after generations may know,
   Children unborn may rise and tell their children,
7. That they may put their confidence in GOD,
   And not forget the deeds of GOD, but observe His commandments;
8. (Nor become like their fathers, a stubborn and rebellious race,
   A race that set not its heart, and whose spirit was not true with GOD.)

9 The children of Ephraim, *being* armed, *and* carrying bows, turned back in the day of battle.

10 They kept not the covenant of God, and refused to walk in his law;

11 And forgat his works, and his wonders that he had shewed them.

12 Marvellous things did he in the sight of their fathers, in the land of Egypt, *in* the field of Zoan.

13 He divided the sea, and caused them to pass through; and he made the waters to stand as a heap.

15 In the daytime also he led them with a cloud, and all the night with a light of fire.

15 He clave the rocks in the wilderness, and gave *them* drink as *out* of the great depths.

16 He brought streams also out of the rock, and caused waters to run down like rivers.

17 And they sinned yet more against him by provoking the Most High in the wilderness.

18 And they tempted God in their heart by asking meat for their lust.

19 Yea, they spake against God; they said, Can God furnish a table in the wilderness?

20 Behold, he smote the rock, that the waters gushed out, and the streams overflowed; can he give bread also? can he provide flesh for his people?

21 Therefore the LORD heard *this*, and was wroth: so a fire was kindled against Jacob, and anger also came up against Israel;

9. The children of Ephraim,
armed with spear and bow,
Turned back in the day of battle;
10. They kept not GOD's covenant,
And refused to walk in His laws;
11. And forgat His doings,
And the wonders which He showed them.
12. Before their fathers He wrought marvels,
In the land of Egypt, the country of Zoan.
13. He cleft the sea, and let them pass through,
And piled up the waters like a corn row;
14. And He led them by a cloud by day,
And all night by a light of of fire.
15. He cleft rocks in the wilderness,
And gave drink in abundance like the deeps.
16. And He brought streams out of stone,
And made waters run down like rivers.
17. And again they sinned against Him,
Rebelling in the desert against the Most High;
18. And they tempted GOD in their hearts
By asking food for themselves.
19. And they spake against GOD, saying,
Is GOD able to prepare a table in the wilderness?
20. Lo, He smote the rock,
And waters gushed and streams overflowed;
Can He also give bread, or provide flesh for His people?
21. (Therefore the LORD heard and was angry.)
And fire was kindled against Jacob,
Wrath also went up against Israel;

22 Because they believed not in God, and trusted not in his salvation:

23 Though he had commanded the clouds from above, and opened the doors of heaven,

24 And had rained down manna upon them to eat, and had given them of the corn of heaven.

25 Man did eat angels' food: he sent them meat to the full.

26 He caused an east wind to blow in the heaven: and by his power he brought in the south wind.

27 He rained flesh also upon them as dust, and feathered fowls like as the sand of the sea:

28 And he let *it* fall in the midst of their camp, round about their habitations.

29 So they did eat, and were well filled: for he gave them their own desire;

30 They were not estranged from their lust: but while their meat *was* yet in their mouths,

31 The wrath of God came upon them, and slew the fattest of them, and smote down the chosen *men* of Israel.

32 For all this they sinned still, and believed not for his wondrous works.

33 Therefore their days did he consume in vanity, and their years in trouble.

34 When he slew them, then they sought him: and they returned and inquired early after God.

35 And they remembered that God *was* their Rock, and the high God their Redeemer.

36 Nevertheless they did flatter him with their mouth, and they lied unto him with their tongues.

22. Because they believed not on God,
And put no trust in His deliverances.

23. And He commanded the clouds on high,
And opened the doors of the heavens,

24. And rained on them manna to eat,
And gave them corn of heaven;

25. Bread of the Mighty man ate,
Game He sent them a-plenty.

26. He led forth the East wind in the skies,
And guided by His might the South wind;

27. And rained on them flesh like dust,
And like the sea sand winged fowl;

28. And caused it to fall in the midst of their camp,
Round about their dwellings.

29. And they ate, and were sated;
He brought them what they lusted.

30. They were not restrained of their lust,
Their food was still in their mouth,

31. When the anger of God came upon them,
And He slew their lustiest, and smote down Israel's youth.

32. For all this they sinned again,
And trusted not His wonder workings.

33. And He brought their days to an end in pains,
And their years in catastrophe.

34. When He slew them they sought Him,
And supplicated God again;

35. And remembered that God was their Rock,
And God, Most High, their next of kin.

36. But they deceived Him with their mouth,
And with their tongue they lied to Him;

37 For their heart was not right with him, neither were they steadfast in his covenant.

38 But he, *being* full of compassion, forgave *their* iniquity, and destroyed *them* not: yea, many a time turned he his anger away, and did not stir up all his wrath.

39 For he remembered that they *were but* flesh; a wind that passeth away, and cometh not again.

40 How oft did they provoke him in the wilderness, *and* grieve him in the desert!

41 Yea, they turned back and tempted God, and limited the Holy One of Israel.

42 They remembered not his hand, *nor* the day when he delivered them from the enemy:

43 How he had wrought his signs in Egypt, and his wonders in the field of Zoan:

44 And had turned their rivers into blood; and their floods, that they could not drink.

45 He sent divers sorts of flies among them, which devoured them; and frogs, which destroyed them.

46 He gave also their increase unto the caterpillar, and their labour unto the locust.

47 He destroyed their vines with hail, and their sycamore trees with frost.

48 He gave up their cattle also to the hail, and their flocks to hot thunderbolts.

49 He cast upon them the fierceness of his anger, wrath, and indignation, and trouble, by sending evil angels *among them.*

37. And their heart was not
right with Him,
Nor were they true to His
covenant.

38. (And He in mercy pardoneth
guilt and destroyeth not;
And often turned back His
wrath, and let not all His
anger blaze;

39. And remembered that they are
flesh,
A wind that passeth and
cometh not back.)

40. How oft they rebel against
Him in the wilderness,
Make idols of Him in the
desert!

41. And they tempted God often,
Whiles they bore the mark
of the Holy of Israel.

42. They remembered not His
hand,
The day that He redeemed
them from distress,

43. When He set His signs in
Egypt,
And His wonders in the land
of Zoan.

44. And He turned into blood
their canals.
That they could not drink
their canals.

45. He sent upon them fly swarms
that ate them,
And frogs that ravaged them;

46. And He gave to the locust
their increase,
And their toil to the grass-
hopper.

47. He killeth with hail their
vines,
And their sycomores with
the frost.

48. And He delivered to the
hail their cattle,
Their flocks to the thunder-
bolts.

49. (He dischargeth upon them
His violent rage,
Wrath and fury and distress,
A message of angels of ill.)

50 He made a way to his anger; he spared not their soul from death, but gave their life over to the pestilence;

51 And smote all the first-born in Egypt; the chief of *their* strength in the tabernacles of Ham:

52 But made his own people to go forth like sheep, and guided them in the wilderness like a flock.

53 And he led them on safely, so that they feared not: but the sea overwhelmed their enemies.

54 And he brought them to the border of his sanctuary, *even to* this mountain, *which* his right hand had purchased.

55 He cast out the heathen also before them, and divided them an inheritance by line, and made the tribes of Israel to dwell in their tents.

56 Yet they tempted and provoked the most high God, and kept not his testimonies:

57 But turned back, and dealt unfaithfully like their fathers: they were turned aside like a deceitful bow.

58 For they provoked him to anger with their high places, and moved him to jealousy with their graven images.

59 When God heard *this,* he was wroth, and greatly abhorred Israel:

60 So that he forsook the tabernacle of Shiloh, the tent *which* he placed among men;

61 And delivered his strength into captivity, and his glory into the enemy's hand.

62 He gave his people over also unto the sword; and was wroth with his inheritance.

50. He leveled a path for His wrath;
He spared them not from death,
But delivered them to the plague;
51. And smote all the first-born in born in Egypt,
The firstlings of manhood in the houses of Ham.
52. But His people He led like sheep,
And guided them like a flock in the wilderness.
53. And He gave them safe rest, that they feared not,
While the sea covered over their foes.

54. And He brought them to the border of His holy land.
That mountain His right hand acquired,
55. And cast out nations before them,
(And assigned them by lot an heritage)
And made dwell in their houses Israel's tribes.
56. But they tempted and rebelled against God, Most High,
And His injunctions they observed not.
57. And they turned traitors like their fathers,
They went crooked like a treacherous bow;
58. And they provoked Him with their high places,
And with their images made Him jealous.
59. God heard and was angry,
And utterly rejected Israel.

60. And He forsook Shiloh's tabernacle.
The house He had set among men,
61. And He delivered His strength to captivity,
And His glory to the adversary's hand,
62. And delivered to the sword His people,
And was angry with His inheritance.

63 The fire consumed their young men; and their maidens were not given to marriage.

64 Their priests fell by the sword; and their widows made no lamentation.

65 Then the Lord awaked as one out of sleep, *and* like a mighty man that shouteth by reason of wine.

66 And he smote his enemies in the hinder parts: he put them to a perpetual reproach.

67 Moreover he refused the tabernacle of Joseph, and chose not the tribe of Ephraim:

68 But chose the tribe of Judah, the mount Zion which he loved.

69 And he built his sanctuary like high *palaces,* like the earth which he hath established for ever.

70 He chose David also his servant, and took him from the sheepfolds:

71 From following the ewes great with young he brought him to feed Jacob his people, and Israel his inheritance.

72 So he fed them according to the integrity of his heart; and guided them by the skilfulness of his hands.

63. Their youths fire devoured,
And their maids had no marriage songs.
64. Their priests fell by the sword,
And their widows make no lament.

65. Then the Lord awoke as out of sleep,
Like a warrior mad with wine,
66. And smote His foes backward;
He put them to utter shame.
67. And He rejected the house of Joseph,
And the tribe of Ephraim He chose not;
68. But He chose the tribe of Judah,
Zion's mountain which He loved;
69. And He built like the heights His shrine,
Made it firm like the earth forever;
70. And He made choice of David His servant,
Taking him out of the sheep folds;
71. He brought him from behind the ewes,
To feed Jacob His people,
And Israel His inheritance.
72. And he herded them with wholeness of heart,
And by the skill of his hands he giveth them rest.

To Teach the Children

This Psalm starts somewhat like 49. The *parable* or *enigma* to be unfolded is contained and expounded in 9-11. Why in these latter days is Israel overthrown, Ephraim defeated and overwhelmed by its foes? Because they have not kept God's covenant, and walked in His laws. The conception is Deuteronomic, and the treatment is Deuteronomic, cf., especially Dt. 11, with its remembrance of the wonders of the past, its promises and denunciations for the future, and particularly the exhortation (v. 19) to teach the children these things. This *maskil* is a repetition of history for the instruction of

children, perhaps for the Passover (cf. Ex. 12 [26], and the custom prevailing to this day among orthodox Jews of a recitation of the old story). The Psalm was patched and added to at different times, and it contains two considerable Judean additions (42-53, 60-72), which fitted it for use in Jerusalem, some time in the century succeeding the fall of Samaria (721 B. C.).

Vv. 3-7, cf. Dt. 4 [9], 6, 8, 11 [19]. 4 [b], a later insertion which spoils the rhythm. 5 [a], cf. 81 [5]. 7 [b], cf. Dt. 4 [2, 9], 5 [1, 29], 9 [7], 24 [1], 27, 32. 8, both Deuteronomic and Jeremianic, appears like a later insertion. 9 is resumed, and the answer more fully given in vv. 57 [ff]. Verses 12-41 is a narration of God's ancient wonders from the Elohistic narrative contained in Exodus and Numbers. 13, cf. Ex. 14 [21], 15 [8]; 14, cf. Ex. 13 [21], 14 [24]; 15, cf. Ex. 17 [6]; 16, cf. Num. 20 [8-11]; 18, cf. Num. 11 [4]. 21 [a] is a later insertion, cf. v. 59; 23, 24, cf. Ex. 16. 25, *Mighty* (Heb. *abbir*), an ancient Ephraimite name of God, cf. Gen. 49 [24]. 26, cf. Num. 11 [31]; 27, 28, cf. Ex. 16 [13 ff]; 31, cf. Num. 11 [31-33]; 32-33, cf. Num. 14 [21, 22]. 33 is the traditional killing off of all those who started from Egypt. 35, cf. Dt. 32 [4]. *Next of kin,* Heb. *goel,* whose duty it was to avenge blood, and maintain the integrity of the family (cf. Ruth). 38, 39 seem to be an insertion; perhaps also 40, 41. For 38, cf. Ex. 34 [6]; 39 [b], cf. Job 7 [7]; 41, cf. Ex. 9 [4]. The meaning is, they boasted themselves to be the holy people of the Holy God, but disproved the claim by their deeds. 42-53 is a replica of that part of the preceding dealing with the deliverance from Egypt, drawn from the Jehovistic narrative, and inserted here, rather ineptly, from some Judean Psalm of similar theme. The plagues are those narrated in Ex. 4-14. 42, cf. Ex. 9 [4]. 49 seems to be a later gloss summing up the previous plagues, before we come to the most terrible, death of the first born. 54 (cf. Ex. 15 [7]) resumes 41; 55 [b] is an insertion, breaking sense and metre, from Josh. 23. 57-59 supplement vv. 9-11 (cf. Dt. 4 [25], 32 [16-30]). 60, at this point, apparently, the Judean addition begins, which adapted the Psalm to use in Jerusalem. For the historical facts in 60 [ff] cf. 1 Sam. 4 [11f]; for 65 [ff] the story of David in 2 Sam. For the spiritual treatment cf. Jer. 7 [8-15], which seems to be based on this or some similar Psalm. For 67, 68 cf. Gen. 49 [6-9], that same pride in the enormous strength of the Jerusalem Temple which pervades the original Judean Psalter. (Ps. 3-41). 70,

71, cf. 1 Chr. 11. The shepherd leads his sheep. He must, however, follow after the bearing ewes, to pick up where needed the new born lambs. 72 suggests a period of prosperity under the Davidic dynasty like that of the earlier years of Josiah.

LXXIX

A Psalm of Asaph.

O GOD, the heathen are come into thine inheritance; thy holy temple have they defiled; they have laid Jerusalem on heaps.

2 The dead bodies of thy servants have they given *to be* meat unto the fowls of the heaven, the flesh of thy saints unto the beasts of the earth.

3 Their blood have they shed like water round about Jerusalem; and *there was* none to bury *them.*

4 We are become a reproach to our neighbours, a scorn and derision to them that are round about us.

5 How long, LORD? wilt thou be angry for ever? shall thy jealousy burn like fire?

6 Pour out thy wrath upon the heathen that have not known thee, and upon the kingdoms that have not called upon thy name.

7 For they have devoured Jacob, and laid waste his dwelling place.

8 O remember not against us former iniquities; let thy tender mercies speedily prevent us; for we are brought very low.

9 Help us, O God of our salvation, for the glory of thy name: and deliver us, and purge away our sins, for thy name's sake.

1. GOD, the nations are come
   into Thine heritage,
   Thy holy temple have they
   defiled;
   (They have made Jerusalem
   ruins.)
2. They gave the corpses of Thy
   servants for food to the fowl
   of heaven,
3. The flesh of Thy saints to
   the beasts of the land.
   (They shed their blood like
   water around Jerusalem,
   none burying).
4. We are become a reproach to
   our neighbors,
   A scoff and scorn to them
   about us.

5. How long!
   GOD, wilt Thou rage forever?
   Shall Thy jealousy burn like
   fire?
6. Pour out Thy wrath on the
   nations that know Thee not,
   And on the kingdoms that
   call not Thy name.
7. For they have devoured
   Jacob,
   And his dwelling they have
   laid waste.

8. (Remember not against us;
   the guilt of our fore-
   bears;
   Let Thy mercies speedily
   prevent us,
   For we are brought very
   low.)
9. Help us, GOD of our salva-
   tion, for the honor of Thy
   name;
   And rescue us, and cover our
   sins, for Thy name's sake.

10 Wherefore should the heathen say, Where *is* their God? let him be known among the heathen in our sight *by* the revenging of the blood of thy servants *which is* shed.

11 Let the sighing of the prisoner come before thee; according to the greatness of thy power preserve thou those that are appointed to die;

12 And render unto our neighbours sevenfold into their bosom their reproach, wherewith they have reproached thee, O LORD.

13 So we thy people and sheep of thy pasture will give thee thanks for ever: we will shew forth thy praise to all generations.

10. Why do the nations say:
"Where is their GOD?"
Let be shown on the nations in our sight
Vengeance of the blood of Thy servants that was shed.
11. Let the sighing of the captives come before Thee;
By Thy great arm preserve the doomed to death;
12. And visit on our neighbors, sevenfold into their bosom,
The reproach wherewith they reproached Thee, Lord.

13. And we, Thy people, and sheep of Thy pasture,
Will thank Thee forever,
To all ages tell Thy praise.

Lamentation for the Temple

Originally a lamentation liturgy for sacrifice in the bitter need of Samaria's last struggle, this Psalm was later applied to the similar need of Jerusalem, and became the Psalm of such need through the ages. It was both itself much annotated through such use, and was also freely cited in later writings. It contains first the appeal describing the death agony of Israel at the hand of the Assyrian invaders, afterwards adapted to Jerusalem in similar distress at the hands of the Babylonians (1-4). Then follows a How long, an appeal to God's mercy (5-7). This is followed by the call, preliminary to the sacrifice, to God to show himself (8-10[a]); then comes the curse (10[b]-12); and the sacrificial praise cry (13). In tone and content it is closely allied to 74. For 1 cf. 74[2, 3]; and for *thine heritage* also 78[62, 91], and 15[17]. 1[c], adding a third clause where all other verses have but two, is clearly an addition to the original. It appears to depend on Mic. 3[12] (cf. also Jer. 26[18]). 2 appears to depend on Dt. 28[26]. Later Jeremiah applied them both to Judah, cf. Jer. 7[33], 16[4], 19[7], 34[20]. 3[b] is a prose gloss, for which cf. Jer. 14[16], 16[4]. Verses 2 and 3 were later applied to the Maccabean struggle and are cited in 1 Mac. 7[17]. 4 is practically identical with 44[13], but which depends on the other it is difficult to say. 5, cf. 74[1, 10], on the basis of which I have used GOD here, instead of the LORD of the text, which is apparently due to the Judean revision of this

Psalm. Cf. for this verse also 89[46], and Dt. 29[20]. 6 and 7 seem to show acquaintance with 53[4], and perhaps also 69[24]. These verses are used in Jer. 10[25]. 8 seems to be a later addition. 8[a, b] derive from Dt. 5[9, 10] (cf. Ex. 20[5, 6]); 8[c] appears in two later Psalms, 116[6], 142[6]. 9, *God of our salvation,* i. e., who gives us victory. 10[a] may derive from 42[3, 10]. It is cited in 115[2]. I have connected this clause with the preceding rather than the succeeding. I do not feel sure that it is not a later insertion. 11 is used by a later Psalmist, 102[20]. *Thy great arm,* cf. Ex. 15[16]. 12, cf. 89[51, 52]. *Lord,* probably a late scribal substitute for GOD. 13, *sheep of Thy pasture,* cf. 74[1]. The first clause of this verse is cited in 100[3].

This Psalm is one of great power, and has been very popular. Its use in Maccabees suggests that it may have been at that period the Psalm appointed for the day of commemoration of the destruction of the Temple, as we know from Rabbinical writers it was at a later date. It is still used by the Jews in the Friday lament over Jerusalem, as in the Wailing Place of that city. Christian story has it that verses 9 and 10 were chanted by Crispin and Crispinianus (patrons of shoemakers) at their martyrdom. It was a favorite of the Huguenots of France and the Puritans of England in their struggles, and also played a part in the French Revolution. Probably few know the part it played in the liberation of Bulgaria from Turkish misrule. In the massacres of 1876 the Bulgarians turned to Robert College for help, but for a time it was impossible to make the facts known to the world, both the British government and the British press refusing to listen. Prof. Albert F. Long, of Robert College, had been a missionary in Bulgaria, and was peculiarly well acquainted with conditions there. June 15, 1876, he received an appeal from a certain village on behalf of over 70 men about to be done to death without cause. The following day, Sunday, he read service at the British Summer Embassy at Therapia by invitation of the British Ambassador. The first Psalm in the Psalter of that day was 79. As he read it seemed to him that his Bulgarian prisoners in their extremity were crying through him to God, and that he must find a way to make their plea heard. After service he asked for an interview with the Ambassador and stated their case. The Ambassador told him that his imperative orders from London were to forward no information about the Bulgarians. Dr. Long then turned

to the correspondent of the London Times, and was told that the Times had refused to print what he had already sent, and ordered him to send no more. On the way back to Robert College he met on the steamer the British Consul General who, on hearing the story, told him to come to his office the following morning, where he introduced him to the newly arrived correspondent of the Daily News, McGahan, an American, and Long wrote and McGahan sent his first letter on the massacres, which led to an interpellation in Parliament, and denial by the ministry. This brought McGahan's second dispatch (also written by Dr. Long), and the famous debate in Parliament and appeal to the country, which set popular sympathy aflame, and made possible Russia's interference and the deliverance of Bulgaria.

LXXX

To the chief Musician upon Shoshannim-Eduth, A Psalm of Asaph.

GIVE ear, O Shepherd of Israel, thou that leadest Joseph like a flock; thou that dwellest *between* the cherubim, shine forth.

2 Before Ephraim and Benjamin and Manasseh stir up thy strength, and come *and* save us.

3 Turn us again, O God, and cause thy face to shine; and we shall be saved.

4 O LORD God of hosts, how long wilt thou be angry against the prayer of thy people?

5 Thou feedest them with the bread of tears; and givest them tears to drink in great measure.

6 Thou makest us a strife unto our neighbours: and our enemies laugh among themselves.

7 Turn us again, O God of hosts, and cause thy face to shine; and we shall be saved.

I

1. Shepherd of Israel, give ear,
   That leadest Joseph like a flock;
   Inhabiter of the thundercloud, shine forth.
2. Before Ephraim, Benjamin, and Manasseh,
   Stir up Thy might, and come and save us.
3. O GOD, turn us;
   Let Thy face shine, that we be saved.

II

4. LORD GOD of Hosts, how long!
   Thou has smoked against Thy people's prayer.
5. Thou has fed them with bread of tears,
   And given them buckets of tears to drink.
6. Thou makest us a strife to our neighbors;
   And our enemies laugh us to scorn.
7. O LORD GOD of Hosts, turn us;
   Let Thy face shine, that we be saved. Selah.

8 Thou has brought a vine out of Egypt: thou has cast out the heathen, and planted it.

9 Thou preparest *room* before it, and didst cause it to take root, and it filled the land.

10 The hills were covered with the shadow of it, and the boughs thereof *were like* the goodly cedars.

11 She sent out her boughs unto the sea, and her branches unto the river.

12 Why hast thou *then* broken down her hedges, so that all they which pass by the way do pluck her?

13 The boar out of the wood doth waste it, and the wild beast of the field devour it.

14 Return, we beseech thee, O God of hosts: look down from heaven, and behold, and visit this vine;

15 And the vineyard which thy right hand hath planted, and the branch *that* thou madest strong for thyself.

16 It *is* burned with fire, *it is* cut down: they perish at the rebuke of thy countenance.

17 Let thy hand be upon the man of thy right hand, upon the son of man *whom* thou madest strong for thyself.

18 So will not we go back from thee: quicken us, and we will call thy name.

19 Turn us again, O LORD God of hosts, cause thy face to shine; and we shall be saved.

III

8. A vine Thou bringest from Egypt,
   Thou castest out nations, and plantest it in.
9. Thou didst clear before it,
   That it rooted, and filled the land.
10 Mountains were covered with its shade,
   And its twigs were cedars of GOD.
11. It sent out its boughs to the sea,
   And to the River its shoots.
12. Why hast Thou broken her walls,
   That all that pass by pluck her?
13. The boar of the forest rooteth her,
   And the creepers of the field feed on her.
14. O GOD of Hosts, turn now;
   Behold from heaven, and see,
15. And visit this vine,
   And guard what Thy right hand planted.

IV

16. She is burned with fire, cut off;
   At the rebuke of Thy face they perish.
17. Be Thy hand on the man of Thy right hand,
   On the son of man whom Thou hast chosen.
18. Let us be not turned from Thee;
   Quicken us, that we may call on Thy name.
19. O LORD GOD of Hosts,
   Let Thy face shine, that we be saved.

Turn Us

To the heading of this Psalm (for meaning of which see Introduction) the Greek adds "on account of the Assyrian," which represents a true tradition of origin and date. It is a very pitiful and at the same time valiant appeal to God, in

the time of the last struggle of Samaria with Assyria, to accept their sacrifices, to show himself and give them victory; an appeal based on His ancient love (8-15), and on their faithfulness to Him (18). It uses terms and phrases characteristic of Deuteronomy and of the Asaph Psalms, and particularly of 74, 77, 78, 79. Poetically it is a finished composition, comparable with the Psalms of the Korah Psalter. It consists of four stanzas varying slightly in length, with similar refrain, identical only in 2 and 4. Stanza 1 (1-2) is the summons to God to appear in the sacrifice. *Thunder cloud* (1), Heb. *Cherubim.* *Shine forth* (2), as in Dt. 33 [2], Ps. 50 [2], 94 [1]. That it is an Israelite Psalm, of a temple of the southern or Josephite tribes, is clear from 1 and 2. To these is added Benjamin (cf. also 17), whose territory bordered Bethel on the south. The sacrificial summons is repeated in 2, and in the refrain (3). In both these verses *save* is a synonym for *give victory.* Stanza 2 (4-6) is the How long (cf. 79 [5]). LORD GOD of Hosts (4, 7, 19) is peculiar to literature influenced by Deuteronomy. *Buckets* (5), correctness of text questioned. *Selah* (7), from the Greek, probably original. Stanza 3 (8-13), the appeal to history (cf. Blessing of Joseph, Gen. 49 [22]). *Sea* and *River* (11), i. e., the Mediterranean on the west, the Euphrates on the east, the traditional extent of David's kingdom (cf. 2 Sam. 8 [3], 1 K. 4 [24]). *Walls* (12), the stone fences which surround vineyards. The vines in Palestine grow flat on the ground, without supports, the trunks attain a large size. The refrain (14, 15) to this stanza is varied to fit the theme of the stanza. The Hebrew adds *The son whom Thou hast chosen* (15 [c]), an error of a copyist, who began to write here 17 [b], misled by the word *right hand,* which immediately precedes this phrase in both verses. *Guard* (15 [b]), the text is manifestly corrupt, and the exact meaning uncertain. Stanza 4 (16-18), passes from the figure of the vine to the destruction by fire of towns and shrines, as in 74 and 79. *Man of Thy right hand* (17), i. e., Benjamin, a common play on the meaning of the name, from which came the first king, Saul. *Call on Thy name* (18); the claim to restoration because of their faithfulness takes the place of the usual praise cry. The customary curse is omitted.

LXXXI

To the chief Musician upon Gittith, *A Psalm* of Asaph.

SING aloud unto God our strength: make a joyful noise unto the God of Jacob.

2 Take a psalm, and bring hither the timbrel, the pleasant harp with the psaltery.

3 Blow up the trumpet in the new moon, in the time appointed, on our solemn feast day.

4 For this *was* a statute for Israel, *and* a law of the God of Jacob.

5 This he ordained in Joseph *for* a testimony, when he went out through the land of Egypt: *where* I heard a language *that* I understood not.

6 I removed his shoulder from the burden: his hands were delivered from the pots.

7 Thou calledst in trouble, and I delivered thee; I answered thee in the secret place of thunder: I proved thee at the waters of Meribah. Selah.

8 Hear, O my people, and I will testify unto thee: O Israel, if thou wilt hearken unto me;

9 There shall no strange god be in thee; neither shalt thou worship any strange god.

10 I *am* the LORD thy God, which brought thee out of the land of Egypt: open thy mouth wide, and I will fill it.

11 But my people would not hearken to my voice; and Israel would none of me.

12 So I gave them up unto their own hearts' lust: *and* they walked in their own counsels.

1. Sing we merrily to GOD our strength;
   Shout aloud to the GOD of Jacob.
2. Raise the chant, and strike the tabret,
   The merry harp with the lute.
3. Blow the trumpet at new moon,
   At full moon for our feast-day.
4. For this is a statute for Israel,
   A command of the GOD of Jacob;
5. A charge He ordained for Joseph,
   When he went out of the land of Egypt.

6. (A language I know not I hear.)
   I eased from the burden his shoulder,
   His hands are set free from the basket.
7. In trouble thou didst call and I rescued thee,
   Answering thee in thunder-covert;
   Proving thee at the waters of strife. Selah.

8. Hear, O My people, and I will admonish thee,
   O Israel, wouldst thou but hear Me:
9. There shall be in thee no strange god,
   Nor shalt thou worship a foreign god.
10. I am the LORD thy GOD,
    Who brought thee up from the land of Egypt;
    Open thy mouth, and I will fill it.

11. But My people heard not My voice,
    And Israel would none of Me;
12. So I gave them up to their own hearts' lusts,
    To walk in their own imaginings.

13 Oh that my people had hearkened unto me, *and* Israel had walked in my ways!

14 I should soon have subdued their enemies, and turned my hand against their adversaries.

15 The haters of the LORD should have submitted themselves unto him: but their time should have endured forever.

16 He should have fed them also with the finest of the wheat: and with honey out of the rock should I have satisfied thee.

13. Oh that My people would hear Me!
That Israel would walk in My ways!
14. Soon would I humble their enemies,
And against their oppressors turn My hand.
15. Let the haters of the LORD cringe to Him!
But their time endureth for ever!
16. And He shall feed him with fat of wheat.
And with rock honey I will sate thee.

Passover

This was a Psalm for the sacrifice at Tabernacles or Passover, or both; in later use it was assigned to Tabernacles. It does not represent the situation of the final extreme distress of Israel, as do the preceding, at least in the form in which they have come down, but rather the same condition which is represented in Deuteronomy, or perhaps in Hosea. Its relation to Deuteronomy in thought and language is very close. For the enumeration of musical instruments in 1-3 cf. 95^{1}, 98^{4-6}. *Chant* (2), means generally singing accompanied with stringed instruments, but sometimes only the latter. *Trumpet* (3), especially the accompaniment of the sacrifice at festivals, as at new moon (cf. Num. 10^{10}). Every new moon was a feast, but particularly the new moon in the Passover and Tabernacle months, first and seventh. Those feasts themselves fall on full moon. *Went out of* (5), referring to Israel's going out of Egypt, following the Greek. The Hebrew reads *went out over,* referring to God's visitation of the Egyptians; which does not seem so well to fit the context. The reference of this verse in either case seems to suit Passover rather than Tabernacles (cf. Ex. 12^{37}-13^{10}). The last clause of this verse, 5^{c}, seems like a scholarly gloss, the mention of Egyptian oppression suggesting the various biblical references to oppressors speaking foreign tongues (cf. 114^{1}, Dt. 28^{4}, Jer. 5^{15}). The use of the story of Israel in this and the following verses is characteristic of the Asaph Psalter. For verse 6 cf. Ex. 1-6, 11^{4}. *Basket,* the common method today of carrying earth, and building materials such as wood and brick. *Thunder covert* (7), a reference to the giving of the Law in thunder at Horeb

(cf. Dt. 5, Ex. 19). The reason for the connection with this of the Meribah incident (7[c]), the strife about water in the wilderness of Zin, which resulted in the exclusion of Moses from the promised land, is not clear, and this clause is under suspicion of being a gloss. The Meribah incident is, however, one which for some reason played a large part in popular tradition, and is utilized in the Deuteronomic poem, Dt. 33[8] (cf. also Num. 27[14], Ps. 95[8], 106[32]). The following verses, 8-14, depend very closely on Deuteronomy. Verse 8 is almost identical with 50[8], which, however, uses *Elohim*, GOD, where our Psalm uses *Yahaweh*, LORD (10). For 9 cf. Dt. 32[12]; for 10, Dt. 5[6]; for 12, 13, Dt. 5[29], 6[3] (cf. also Jer. 7[23, 24], which is dependent on the Deuteronomic literature). For 15[a] cf. 66[3]. This is the curse, the three following lines being the cry of those whose sacrifice is accepted and prayer answered. *Their* (15[b]) is, of course, Israel, in contrast with the *haters* of the preceding line. The closing verse (16) is made out of Dt. 32[13, 14].

LXXXII

A Psalm of Asaph.

GOD standeth in the congregation of the mighty; he judgeth among the gods.

2 How long will ye judge unjustly, and accept the persons of the wicked? Selah.

3 Defend the poor and fatherless: do justice to the afflicted and needy.

4 Deliver the poor and needy; rid *them* out of the hand of the wicked.

5 They know not, neither will they understand; they walk on in darkness: all the foundations of the earth are out of course.

6 I have said, Ye *are* gods; and all of you *are* children of the Most High.

7 But ye shall die like men, and fall like one of the princes.

8 Arise, O God, judge the earth: for thou shalt inherit all nations.

1. GOD presideth in the divine council;
   In the midst of gods He judgeth:
2. "How long judge ye unjustly,
   And regard the person of the godless?
   Selah.
3. Judge the poor and fatherless;
   Right the afflicted and needy;
4. Rescue the poor and helpless;
   Save them from the hand of
   of the godless."
5. In darkness they walk;
   They know not, nor understand;
   All the pillars of earth are shaken.
6. I said, Ye are gods,
   And sons of the Highest, all of you;
7. Yet like men shall ye die,
   And fall like any prince.
8. Arise, oh GOD, judge Thou the earth,
   For all nations are Thine heritage.

Judgment of the Gods

This Psalm resembles 58 (cf. 1 and 8 with 58[11]), and several Psalms of the Asaph Psalter, in using as its theme the judgment of God, but it is quite sui generis in its treatment of that theme. In those Psalms God judges the godless or wicked heathen nations, here His judgment is wrought on their gods. The conception is that a god and his people are vitally united, and the death of a people involves the destruction of its gods; but the true God, the God of Israel, can not die, and therefore His people are eternal. Moreover, the God of Israel is the great God, supreme over all gods. This is not exactly monotheism, but it is very close to it. We find the same idea presented later in a somewhat different form in Is. 24[21-22], and Dan. 10-12. It is inherent also in the picture of God's assizes in Job. 1. God is represented as the head god presiding in the *council* (1) or congregation of *El* (the Greek has the plural, *Elim,* gods), i. e., the divine assembly of all the gods, who are, however, subject to Him; which is equivalent to saying that all the nations are subject to Him, or His heritage (8). Their condemnation is for their favoritism towards the ungodly, i. e., the heathen nations, as over against the poor and needy, etc., which is as always Israel (2-4). They are punished because they have helped their nations against Israel (2[a]). *They know not, etc.* (5) is a familiar phrase in Hebrew literature to designate the wicked, whose wickedness is conceived of also as a blind stupidity. Compare this stanza with the Persian idea of true religion (Yasna XXXIV): care of the poor, overthrow of the enemies. Their conduct in helping their nations against Israel contravenes all God's plan of the universe, so that the world is shaken to its foundations. Hence they are deposed from their divine estate and perish like the kings and the nations which they represent. The last verse (8) contains the familiar sacrificial call to God to *arise* and show himself. The last line of this verse presents the same view of all the earth and not merely Israel as God's heritage which appears also in 2[8], a form of universalism which we find in the prophets from Amos onward. 6[a] is cited by Jesus in Jno. 10[34]. In the Jewish use, according to the Talmud, this Psalm was assigned to the third day of the week, Wednesday, but for what reason is not clear.

LXXXIII

A Song, a Psalm of Asaph.

KEEP not thou silence, O God: hold not thy peace, and be not still O God.

2 For, lo, thine enemies make a tumult: and they that hate thee have lifted up the head.

3 They have taken crafty counsel against thy people, and consulted against thy hidden ones.

4 They have said, Come, and let us cut them off from *being* a nation; that the name of Israel may be no more in remembrance.

5 For they have consulted together with one consent: they are confederate against thee:

6 The tabernacles of Edom, and the Ishmaelites; of Moab, and the Hagarenes;

7 Gebal, and Ammon, and Amalek; the Philistines with the inhabitants of Tyre;

8 Assur also is joined with them: they have holpen the children of Lot. Selah.

9 Do unto them as *unto* the Midianites; as *to* Sisera, as *to* Jabin, at the brook of Kison:

10 *Which* perished at En-dor: they became *as* dung for the earth.

11 Make their nobles like Oreb, and like Zeeb: yea, all their princes as Zebah, and as Zalmunna:

12 Who said, Let us take to ourselves the houses of God in possession.

13 O my God, make them like a wheel; as the stubble before the wind.

1. GOD, be there no quiet to Thee;
   Hold not Thy peace nor be still, oh GOD.

2. For, behold, Thine enemies roar,
   And Thy haters have lifted their head.
3. Against Thy people they devise craft,
   And conspire against Thy saints.

   They said:
4. Come and let us blot them out of the nations,
   That the name of Israel be no more remembered.
5. For they are confederate together,
   Against Thee have they covenanted.

6. The tents of Edom and the Ishmaelites,
   Moab and the Hagrites,
7. Gebal and Ammon and Amalek,
   Philistia with the dwellers of Tyre.
8. Ashur also is joined with them,
   They are the arm of the children of Lot.
   Selah.

9. Do to them as (to Midian) to Sisera,
   To Jabin at the river Kishon;
10. Who were destroyed at En Dor,
    Became offal for the ground.
11. Make their nobles like Oreb and Zeeb,
    Like Zebah and Zalmunna all their princes.
12. Who said, Let us take possession
    Of the heritage of GOD.

13. My GOD, make them like a whirl,
    Like chaff before the wind.

14 As the fire burneth a wood, and as the flame setteth the mountains on fire;

15 So persecute them with thy tempest, and make them afraid with thy storm.

16 Fill their faces with shame; that they may seek thy name, O LORD.

17 Let them be confounded and troubled for ever; yea, let them be put to shame, and perish:

18 That *men* may know that thou, whose name alone *is* JEHOVAH, *art* the Most High over all the earth.

14. As fire burneth the forest,
And as flame kindleth the mountains;

15. So pursue them with Thy tempest,
And with Thy storm dismay them.

16. Fill their faces with shame,
That they seek Thy name, LORD.

17. Be they ashamed and dismayed for ever,
And be confounded and perish.

18. And let them know that Thou (Thy name, LORD) alone
Art Most High over all the earth.

The Curse of Ashur

Like so many of the Psalms of Asaph, this is a psalm of historical remembrance, reminding God of His mighty deeds in the past, as motiving an appeal to Him for deliverance from the Assyrian great power, and belongs in the latter days of the Kingdom of Israel, after the time of Jeroboam II. The historical references are taken from the ancient history of Israel, as recorded in its narratives: the wars with Amalek, Edom, Ammon, and Moab, the Philistines, the Midianites, and the Canaanites. Some of these, like Amalek, had passed out of existence at the time of the composition of this poem, when Assyria was the great enemy. It is separated into two parts by the *selah;* the first, commencing with the summons to God to come to their aid (1), describing their need (2-8); the second, containing the appeal for deliverance and victory (9-15), the curse (16, 17), and the final sacrificial praise cry (18). This Psalm is utilized in Is. 62^{1-8} (cf. also Hab. 3). In Verse 1 the Greek reads, with a very slight variant of the Hebrew text, *who is like Thee* (cf. 89^{6}), in substance a common Hebrew idea; but Is. 62^{6} supports our reading. For 2^{5} cf. 2^{1}. *Thy saints* (3), i. e., God's people. So the Greek. The Hebrew reads *Thy northerners,* a term for Israel not found elsewhere. With the translation of two letters Is. 62^{3} reads *diadem,* which may have been the original reading, corresponding with *head* of 2. For 2, 3, 5, cf. $2^{1,2}$; 4, cf. 74^{8}.

Ishmaelites (6), cf. Gen. 25 12-16; with whom are joined the Edomites who refused Israel passage through their land at the time of the Exodus; and the Hagrites, i. e., the descendants of Hagar, with whom they contended in the settlement of the land beyond Jordan. Moab and Ammon (7) were their enemies from the exodus period onward, and those with whom especially Israel rather than Judah was at war. Gebal (Josh. 13 5) was a southern region with which they came in contact in the early period, so also Amalek (Ex. 17 8-15, Num. 24 20, Dt. 25 17-19, 1 Sam. 15 2), long since extinct. Philistia was another ancient foe, and is here joined with slave dealing Tyre, which profited from this hostility of Philistia to Israel much as in Am. 1 6-10, and Jo. 3 4-8. The real enemy of Israel's existence, however, is the present great Assyrian power, which is, therefore, described as in league (8) with these enemies of the olden time, especially Israel's chief foes of early days, Ammon and Moab, *the children of Lot.* Assyria is the *arm,* the real strength, compared to which the others were but fingers (cf. Gen. 49 24). *To Midian* (9) may be a gloss; at all events it belongs with vv. 10 ff. *Sisera* and *Jabin,* combining, as does our present narrative in Judges 4, 5, two different wars. *En Dor* (10); the defeat of Oreb and Zeeb (11) was really at En Harod, a little further south. En Dor was near the site of the defeat of Sisera, but still some distance from that. In 11 two victories over Midian are confounded, as in our present narrative in Jud. 7, 8. Verse 16 seems to be in part or in whole a later insertion (cf. especially *Thy name,* LORD). The same words in 18 are manifestly a gloss. At a later date, after its adoption in the Jerusalem Temple, this Psalm seemed particularly adapted to the capture of Jerusalem by Nebuchadrezzar, and the lists of names particularly may have been somewhat modified at that time; but in general we have the original Asaphite Psalm from Bethel.

This is one of the Psalms much used by Kruger in the Boer war in addresses to the Volksraads and despatches to his officers.

LXXXIV-LXXXIX

This is a further collection of Psalms from the northern kingdom, in the main from the temple of Dan, which have a different history from the Israelite hymns contained in the Prayers of David (51-72), the Korah (42-49) and the Asaph (50, 73-83)

Psalters. The latter are collections taken over bodily, retaining for the most part their original form, including the use of *Elohim* (God). The former have been very much changed, adapted more fully to use in the Jerusalem Temple, and in general *Yahaweh* (Lord) has been substituted for *Elohim* (God). A striking evidence of this is found in Ps. 84, where the second stanza of the original Psalm has been replaced by rubrics directing the line of march of the processional at which this was now to be sung in Jerusalem and to Zion (see in loco). From Psalm 87 it would appear as though these Psalms existed in writing and in living use in the Temple side by side with the others, but not under the control of the Temple guild of singers, perhaps now the Asaphites, who had control of and had shaped the rest of the Jerusalem Psalter in the period succeeding the fall of Samaria. When this guild finally obtained complete control of the Temple music these Psalms also were taken in hand by them, and ultimately added to the Korah and Asaph collections to form Book III, shortly before the Exile. These three books constitute the pre-exilic Psalter.

LXXXIV

To the chief Musician upon Gittith, A Psalm for the sons of Korah.

HOW amiable *are* thy tabernacles, O Lord of hosts!

2 My soul longeth, yea, even fainteth for the courts of the Lord: my heart and my flesh crieth out for the living God.

3 Yea, the sparrow hath found a house, and the swallow a nest for herself, where she may lay her young, *even* thine altars, O Lord of hosts, my King, and my God.

4 Blessed *are* they that dwell in thy house: they will be still praising thee. Selah.

5 Blessed *is* the man whose strength *is* in thee; in whose heart *are* the ways *of them.*

6 *Who* passing through the valley of Baca make it a well; the rain also filleth the pools.

1. How beloved Thine abode,
   Lord of Hosts!
2. I have longed, yea fainted
   for the courts of the Lord.
   With heart and flesh I shout
   the joy cry to the God of
   my life.
3. The very birds have found
   a home,
   And the swallow a nest
   where she put her young,
   Thine altars, Lord of Hosts,
   My king and my God.
4. Happy they that inhabit
   Thine house,
   That alway sing Thy praise!
   Selah.
5. Happy he whose strength is
   in Thee!
   (They have crossed the cause-
   way in the midst thereof.
6. In the vale of weeping the
   fountain they set.
   The pool also the leader
   encircleth.

7 They go from strength to strength, *every one of them* in Zion appeareth before God.

8 O LORD God of hosts, hear my prayer: give ear, O God of Jacob. Selah.

9 Behold, O God our shield, and look upon the face of thine anointed.

10 For a day in thy courts *is* better than a thousand. I had rather be a doorkeeper in the house of my God, than to dwell in the tents of wickedness.

11 For the LORD God *is* a sun and shield: the LORD will give grace and glory: no good *thing* will he withold from them that walk uprightly.

12 O LORD of hosts, blessed *is* the man that trusteth in thee.

7. From rampart to rampart they go.
The God of Gods is seen in Zion.)
8. LORD GOD of Hosts, hear my prayer,
Hearken, GOD of Jacob.
Selah.
9. Behold, oh GOD, our shield,
And regard the face of Thine anointed.
10. For better a day in Thy courts than an army;
I had rather be the threshold in GOD's house,
Than a fortress in the cities of the godless.
11. For sun and shield is the LORD of Hosts;
Favor and honor the LORD giveth,
And refuseth no good to those who walk in cleanness.
12. LORD of Hosts,
Happy he who trusteth in Thee!

A Temple Processional

This was manifestly in its original form a hymn of Dan, as the title indicates. Hence the use of *God of Jacob* (8) and of Elohim, combined in the later Yahawistic redaction with *Yahaweh.* It was a processional liturgy for one of the great pilgrimage feasts, or for some other special occasion, and resembles in type, form and phraseology 42, 43 (cf. the three stanzas, marking three periods in the liturgy, and the similarities in language between 1 and 43^3; 2 and 42^2; 3 and 43^4; 4 and 42^4; 7 and 42^2). It was later converted into a processional for similar use in Jerusalem. The procession commences on the western hill, about where the great synagogues now stand, from which one can look down and into the Temple courts, which seem to the worshippers at Zion so wondrously lovely. Their love and longing are most touchingly depicted in the first stanza (1-4), which ends with the praise cry and the *Selah,* indicating, perhaps, the first sacrifice at this point; for in such liturgies, if we may judge from the historical books, sacrifices were offered at several points. *The swallow* (3); to

this day birds, swallows especially, similarly inhabit the Haram esh-Sherif, the old Temple area. *My king and my* God, cf. 5^2. This stanza has a refrain (4), as do the stanzas of 42, 43.

Stanza 2 (5-8) describes the route of the procession: first over the causeway across the Tyropoeon valley; then, down the east side of that valley, below the ancient city of David, to the outlet of the Silwan tunnel, which, since Hezekiah's time, brought the water under the hill from Gihon, the modern Virgin's spring, which outlet is today called a fountain by the natives, who use the very same word for it which appears in this Psalm; then, encircling the lower pool, called by the natives today a *birket,* the same word used in our Psalm; thence it turns northward through the city of David, rising rampart on rampart; and finally reaches the south gate of the Temple, the same gate which was in the Herodian period the regular gate of entry. I have purposely translated this stanza with extreme literalness, giving the Hebrew words their natural and usual meanings. It has been misunderstood by scribes and commentators through lack of acquaintance with the topography, and with the results of modern topographical study and excavations. Taken in its natural sense it is a most vivid description of the route followed. I have gone over it, following the directions of the Psalm, which are rubrics for the procession, and find it easy to trace and identify from those directions, as also the natural and almost inevitable route for such a procession. This stanza has no refrain, but the first line (5^a) is strikingly like the refrain of the other stanzas. Presumably it was intended to be chanted over and over again at intervals during the long march, much as is done in the processions of the country today, where a few words, chanted over and over, accompanied by clapping of hands, or rythmic stamping of staves, will cover a long distance. I fancy this was chanted at intervals, perhaps varied by other songs and cries of a volunteer sort, during the entire progress of the procession as indicated by the rubrics. *Causeway* (5); when the city grew on to the western hill, it probably occupied the very summit of that hill, its northern limit running from the citadel at the present Jaffa gate along the edge of the valley or wadi extending eastward from that gate to the Tyropoeon. This and more was included in the walls of the Herodian city, and the two parts of the city, east and west, were connected by bridges thrown across the valley, the remains of two of which have been found. Presumably before

that period some such connection existed, and the *causeway* of our text was presumably such a bridge, or connecting way, joining the eastern and western hills. It probably stood about at Robinson's arch, one of the two bridge sites above mentioned, below the ancient Temple platform. *In the midst thereof,* means in the middle or heart of the city, between its two hills. *In the vale of weeping* (16), i. e., the lower Tyropoeon valley, toward the pool of Silwan. The western hill in this neighborhood was used for burial purposes in the time of the kings, as shown by the excavations conducted there, hence the name. One of the *wadis* or valleys near Bethel, full of tombs, was similarly called *vale of weepers* (Jud. 2[1]). *They set,* or in our idiom *was set or made,* an exact description of the way in which this so-called fountain came into existence by the hand of man and not of nature. *Pool, birket,* which the Hebrew text has mispointed *barakat,* blessing. At the present time the Silwan tunnel pours its waters into a small pool, called a *fountain.* Below this is the larger *birket,* or pool, not fed by the fountain, the escape of which is carried beneath it, but a reservoir, like those to the west and north of the city, to catch the water draining into or running down the valley. *Leader* or teacher, perhaps the leader or director of the procession; but it indicates in reality the movement of the whole procession. *Encircleth,* literally enwrappeth, as with a cloak, describing picturesquely the effect of the procession winding around the pool. This encircled, the procession reached the scarped rock on which stood the lowest battlement of David's city, up through which toward the Temple gate the road now leads. This hill rises almost steplike, as can be seen from any map of levels. Another scarp is visible just above the Virgin's well, once the citadel of David's city, a hill or knoll of considerable height before it was cut down by the Maccabees to prevent it from rivaling or dominating the Temple. The phrase *from rampart to rampart they go* (7) is therefore a very literal description of the ascent. Arrived at the Temple gate, the sanctuary is revealed, the *God of Gods,* or perhaps better El-Elohim, a double name for God to emphasize His grandeur, *is seen in Zion,* and is summoned to hearken to His people's prayer (8). The *selah* may indicate a sacrifice at the gate of the Temple.

The third stanza (9-12) begins with the prayer (cf. 8) for the king, called, as in 89[18], the *shield* of his people (9), as also God's *anointed*. *Army* (10), literally *thousand*, a force of soldiers, a regiment. That is, God's support, as won by such a day of worship, is worth more than an army to the king in battling against his foes. *Threshold;* as they were bowed prostrate on the ground by the threshold, like so many stones, comes this cry, that it is better and more honorable to be the stones at the gate of God's house, than fortresses in the land of the godless, i. e., the unbelieving heathen. *Sun* (11), not elsewhere applied as a title to God in precisely this way, but the same idea appears in Is. 60[19, 20]. *Cleanness*, a reference to the ritual purification in the Temple, symbolizing the cleansing of the life. This verse assumes favorable answer of the prayers for the king, and through him his people, and acceptance of the final great sacrifice offered at the altar. For the general method of such a processional service, with sacrifice at various stages, ending with the great sacrifice at the close, cf. 2 Sam. 6[12-19].

LXXXV

To the chief Musician, A Psalm for the sons of Korah.

LORD, thou hast been favorable unto thy land: thou hast brought back the captivity of Jacob.

2 Thou hast forgiven the iniquity of thy people; thou has covered all their sin. Selah.

3 Thou hast taken away all thy wrath: thou hast turned *thyself* from the fierceness of thine anger.

4 Turn us, O God of our salvation, and cause thine anger toward us to cease.

5 Wilt thou be angry with us forever? wilt thou draw out thine anger to all generations?

6 Wilt thou not revive us again: that thy people may rejoice in thee?

7 Shew us thy mercy, O LORD, and grant us thy salvation.

1. Thou wast gracious, LORD, to Thy land,
   Didst turn the captivity of Jacob;
2. Thou didst remove Thy people's guilt,
   Covered all their sin.
   Selah.
3. Thou didst withdraw all Thy rage,
   Didst turn from Thy hot wrath.
4. Turn us, GOD of our salvation,
   And annul Thine anger usward!
5. Wilt Thou be wroth with us forever?
   Prolong Thy wrath throughout the ages?
6. Wilt thou not quicken us again,
   That Thy people may rejoice in Thee?
7. Show us Thy love, LORD,
   And grant us Thy salvation!

8 I will hear what God the LORD will speak: for he will speak peace unto his people, and to his saints: but let them not turn again to folly.

9 Surely his salvation *is* nigh them that fear him; that glory may dwell in our land.

10 Mercy and truth are met together; righteousness and peace have kissed *each other.*

11 Truth shall spring out of the earth; and righteousness shall look down from heaven.

12 Yea, the LORD shall give *that which is* good; and our land shall yield her increase.

13 Righteousness shall go before him; and shall set *us* in the way of his steps.

8. Let me hear what the LORD God saith,
For He speaketh peace to His people,
(And to His saints, and them that turn their hearts to Him)
9. Yea, His salvation is nigh them that fear Him,
That glory may dwell in our land.

10. Love and truth are met,
Righteousness and peace have kissed;
11. Truth sprouteth out of the earth,
And righteousness hath looked down from heaven.

12. Both the LORD giveth prosperity,
And our land giveth her increase.
13. Righteousness goeth before Him,
And maketh His steps her path.

Peace and Prosperity

There seems to be no special sacrificial motive in this Psalm. It might well be a Psalm to be sung after such a processional as the preceding, in connection with the feasting which took place at its close. Like that Psalm it originated in the temple of Dan, and was adapted to use in the Jerusalem Temple. We have characteristic ideas and phrases of the northern kingdom, such as the appeal for present deliverance by reminding God of the ancient mercies in the Exodus and the wilderness, and the use of Jacob; on the other hand it is Yahawistic throughout. As it has come down to us it was a Psalm of the latter days of the Judean kingdom.

It commences with the reminder of God's deliverance of Jacob, i. e., Israel, from the Egyptian bondage and His long suffering forgivingness in the wilderness wanderings (1, 2), ending with the burst of praise, *selah* (cf. Num. 14[19], 1 K. 8[34]). Originally this was the basis of a plea for a new deliverance of Israel, being piecemeal carried into Assyrian captivity. Cf. for the expectation of Israel's deliverance from captivity the prophets of the period (Jer. 33[8], Mic. 7[18]). Here

it is the basis of a plea for deliverance of Judah from a similar fate. The next verse (3), following the praise outburst, repeats the motive of 1, 2 (cf. for phraseology and thought 78[38], Ex. 32[12], Dt. 13[17]), which is followed immediately by the plea (4-7), introduced by a passage similar to 80[3]. The whole plea reminds one of the Psalms of the northern kingdom (cf. 44, 71, 74, 79, 80). *Salvation* (7, 9) is almost synonymous with victory. Then follows the summons to listen to God's favorable answer (8, 9). The last clause of 8 appears to be a prose gloss of later date, explaining that this only affects the holy ones among His people. *Turn their hearts,* following the Greek; the Hebrew text appears to be impossible (but cf. 78[57]). God's answer (10, 11) is very beautifully expressed in an unusual personification of the attributes Love, Truth, Righteousness and Peace, which (10) are represented as coming together, as men meeting on the street from opposite directions, and greeting with the kiss of friendship; (11) heaven and earth united, the theme of the Angelic Hymn, Luke 2[14]. Abandoning the personification of the answer the final verses (12, 13) sum up the meaning: God receives favorably the prayer and sacrifice, and He will give the good things needed from above (cf. 84[11]), and earth, blessed with peace, shall yield her crops and herds. *Righteousness,* i. e., justice, good government, order, shall go before and follow after Him, who has accepted His people. A tempting emendation would make the last line read: *And peace in the track of His steps,* i. e., following after Him; but this is not supported by any textual evidence.

This was a favorite Psalm of the great Cromwell.

LXXXVI

A prayer of David.

BOW down thine ear, O LORD, hear me: for I *am* poor and needy.

2 Preserve my soul; for I *am* holy: O thou my God, save thy servant that trusteth in thee.

3 Be merciful unto me, O Lord: for I cry unto thee daily.

4 Rejoice the soul of thy servant: for unto thee, O Lord, do I lift up my soul.

1. Incline, LORD, Thine ear, answer me,
   For poor and needy am I.
2. Guard my life, for I am godly,
   Save Thy servant, Thou, my GOD,
   That trusteth in Thee.

3. Show me favor, Lord,
   For unto Thee I call all the day.
4. Gladden the soul of Thy servant,
   For unto Thee, Lord, lift I up my soul.

5 For thou, Lord, *art* good, and ready to forgive; and plenteous in mercy unto all them that call upon thee.

6 Give ear, O LORD, unto my prayer; and attend to the voice of my supplications.

7 In the day of my trouble I will call upon thee: for thou wilt answer me.

8 Among the gods *there is* none like unto thee, O Lord; neither *are there any works* like unto thy works.

9 All nations whom thou hast made shall come and worship before thee, O Lord; and shall glorify thy name.

10 For thou *art* great, and doest wondrous things: thou *art* God alone.

11 Teach me thy way, O LORD; I will walk in thy truth: unite my heart to fear thy name.

12 I will praise thee, O Lord my God, with all my heart: and I will glorify thy name for evermore.

13 For great *is* thy mercy toward me: and thou hast delivered my soul from the lowest hell.

14 O God, the proud are risen against me, and the assemblies of violent *men* have sought after my soul; and have not set thee before them.

15 But thou, O Lord, *art* a God full of compassion, and gracious, longsuffering, and plenteous in mercy and truth.

16 O turn unto me, and have mercy upon me; give thy strength unto thy servant, and save the son of thine handmaid.

17 Shew me a token for good; that they which hate me may see *it*, and be ashamed: because thou, LORD, hast holpen me, and comforted me.

5. For Thou, Lord, art good and forgiving,
And abounding in love to all that call Thee.

6. Give ear, LORD, to my prayer,
And heed the voice of my supplication.

7. In the day of my trouble I call Thee;
For Thou answerest me.

8. There is none like Thee among the gods, Lord,
And nought like Thy works.

9. All nations that Thou hast made shall come,
And bow before Thee, Lord, and magnify Thy name.

10. For Thou art great and workest wonders;
Thou art GOD alone.

11. Teach me, LORD, Thy way.
I walk in Thy truth,
My heart rejoiceth to fear Thy name.

12. I praise Thee, (Lord my) GOD, with all my heart,
And magnify Thy name for ever;

13. For Thy love is great toward me,
And Thou hast rescued me from the nethermost pit.

14. GOD, the proud are risen against me,
And the congregation of the violent have sought my life,
And have not set Thee before them.

15. And Thou, Lord, art a god merciful and gracious,
Slow to anger and abounding in love and truth.

16. Turn to me and show me favor:
Give Thy strength to Thy servant,
And victory to the son of Thine handmaid.

17. Make me a sign for good,
That Thy haters may see and be shamed;
Because Thou, LORD, hast holpen me and comforted me.

Thou, Lord, Hast Holpen

This Psalm is unique in the Psalter in its use throughout of the three names for the Divinity, *Elohim, Yahaweh,* and *Adonai* (and once El), a use which is the result of growth and revision. According to its title it is a prayer or penitential Psalm, originally belonging to the Shechem Psalter, and therefore Elohistic. Like the other Psalms of this collection it was *Yahawized,* i. e., in general Yahaweh substituted for Elohim. At a late date a number of *Adonistic verses,* i. e., using *Adonai,* Lord, for the divine name, were inserted, which may be omitted without destroying the original plan of the liturgy. The pre-exilic Psalm apparently consisted of verses 1, 2, 6, 7, 10-13, 16, 17. The present Psalm consists of three main parts, the petition for forgiveness and mercy (1-7), closing with the assurance of God's favorable acceptance; the praise song, extolling God's power and great deeds (8-13), and the prayer for victory over the enemy, ending with the assurance of God's help (14-17). *Poor and needy* (1), and *godly* (2) are in use synonymous as designations of the believing Judeans and Israelites in contrast with the godless heathen. The Adonistic additions are rather unoriginal. Verses 3, 4 echo 1, 2, and 5 is dependent on Ex. 34 [6]; 8 is made up from Ex. 15 [11] and Dt. 3 [24]; 9 suggests dependence on Is. 66 [23]; and 14, 15 are borrowed entire from 54 [5] and Ex. 34 [6] respectively. *Like Thee among the gods* (8) is scarcely consistent with the higher monotheism of 10. *Way* (11), a regular designation of the religion. *Truth* (11): this continual emphasis on truth, and the designation of the heathen so often as worshippers of lies will be better understood if one studies the remains of the Egyptian cult which have come down to us in such great numbers, the silly and demoralizing devices to cheat and deceive and circumvent the gods, the absolute lack of faithfulness and truth. The object of their religious rites, and especially of those dealing with the future world, was to perpetrate a fraud upon the gods they professed to worship, to substitute shams for reality, and to cheat the gods by means of magic formulae. The Egyptians carried this to its legitimate conclusion, developing a sort of pseudo-science; but it was present in all the religions of the neighboring peoples with whom the Hebrews came in contact. In contrast with this the Psalmists designated their God as a God of love and truth, and truth or faithfulness in their own

relations to God is continually emphasized as one of the cardinal virtues. *Lord* (12) is a later addition, which mars the rhythm; the original was *Elohim,* God. *Pit* (13), Heb. Sheol. For phrase *nethermost Sheol* cf. the kindred Dt. 32 [22]. *Sign* (17): the sign desired was partly the ritual acceptance of their prayers and sacrifice, partly the evidence of this in success against their foes.

LXXXVII

A Psalm *or* Song for the sons of Korah.

HIS foundation *is* in the holy mountains.

2 The LORD loveth the gates of Zion more than all the dwellings of Jacob.

3 Glorious things are spoken of thee, O city of God. Selah.

4 I will make mention of Rahab and Babylon to them that know me: behold Philistia, and Tyre, with Ethiopia; this *man* was born there.

5 And of Zion it shall be said, This and that man was born in her: and the Highest himself shall establish her.

6 The LORD shall count, when he writeth up the people, *that* this *man* was born there. Selah.

7 As well the singers as the players on instruments *shall be there*: all my springs *are* in thee.

1. His foundation in Mountains of sanctuary.

2. The LORD loveth the gates of Zion
   More than all the dwellings of Jacob.

3. Glorious things are spoken of Thee,
   O city of GOD.
   Selah.

4. I will count Rahab and Babel of them that know Me;
   Philistia and Tyre, with Ethiopia;
   This one was born there.

5. And of Zion it shall be said:
   Each and every was born in her;
   And the Most High, He establisheth her.
   The LORD will write in the book of the nations:
   This one was born there.
   Selah.

6. (Singers and pipers together.)
   All my foundations in thee.

All My Foundations in Thee

Originally a praise song of Dan, this has been converted into a praise song of the Zion of Jerusalem. The first verse is a title, praise of the shrine built on or at the *mountains of sanctuary,* i. e., mountains possessing a peculiar sanctity, like Hermon; but by the following verse referred to Jerusalem (unless, indeed, Hermon, as suggested before, means simply sanctuary). Verse 2, the transference of Israel's religion and Israel's hope from the kingdom of the north to Judah, as in 78 [67-69]. *City*

of God (3), a designation of Dan in 46^{4}, $48^{1,8}$, now applied to Zion of Jerusalem. Verses 4, 5 express the same universalism which appears in Ps. 46-48, in the old prophecies used in Mic. 4 and Is. 2, and in the beautiful prophecy of the religious brotherhood of Judah, Assyria and Egypt in Is. 19. All nations shall know Yahaweh and worship Him in Zion, and the natives of various nations, all shall be counted as belonging to Jerusalem in *Yahaweh's* book of nations. The nations here mentioned are those of special importance to Judah in the last years of the kingdom. *Rahab,* an ancient mythical monster, used as a title of Egypt (Is. 30^{7}). Cush or *Ethiopia* (4), the dominant power in Egypt in the 7th century. *Book of the nations* (5), or book of life, a common Hebrew conception from an early period (cf. 69^{38}, Is. 4^{3}). The first clause of 6 seems to be a rubric directing that singers accompanied by pipes shall sing the chorus. *All my foundations in thee;* a characteristic idea of the Dan Psalter (cf. 42, 46), but which by Hezekiah's time might fairly be applied to Zion, supplied as it then was with abundant water sources.

The first verse of this Psalm is the motto of the University of Durham.

LXXXVIII

A Song *or* Psalm for the sons of Korah, to the chief Musician upon Mahalath Lennoth, Maschil of Heman the Ezrahite.

O LORD God of my salvation, I have cried day *and* night before thee:

2 Let my prayer come before thee: incline thine ear unto my cry;

3 For my soul is full of troubles: and my life draweth nigh unto the grave.

4 I am counted with them that go down into the pit: I am as a man *that hath* no strength:

5 Free among the dead, like the slain that lie in the grave, whom thou rememberest no more: and they are cut off from thy hand.

6 Thou hast laid me in the lowest pit, in darkness, in the deeps.

1. LORD, GOD of my salvation, day and night I have cried before Thee,
2. Let my prayer come to Thy face, bow Thine ear to my call!
3. For I am sated with troubles, and my life they have struck down to hell.
4. I am counted with those gone down to the pit, I am become like a man without help.
5. Among the dead am I, like the slain that lie in the grave, Whom Thou rememberest no more, and they are cut off from Thee.
6. Thou hast laid me in the nether pit, in darkness in the gulf.

7 Thy wrath lieth hard upon me, and thou hast afflicted *me* with all thy waves. Selah.

8 Thou hast put away mine acquaintance far from me; thou hast made me an abomination unto them: *I am* shut up, and I cannot come forth.

9 Mine eye mourneth by reason of affliction: LORD, I have called daily upon thee, I have stretched out my hands unto thee.

10 Wilt thou shew wonders to the dead? shall the dead arise *and* praise thee? Selah.

11 Shall thy lovingkindness be declared in the grave? *or* thy faithfulness in destruction?

12 Shall thy wonders be known in the dark? and thy righteousness in the land of forgetfulness?

13 But unto thee have I cried, O LORD; and in the morning shall my prayer prevent thee.

14 LORD, why castest thou off my soul? *why* hidest thou thy face from me?

15 I *am* afflicted and ready to die from *my* youth up: *while* I suffer thy terrors I am distracted.

16 Thy fierce wrath goeth over me; thy terrors have cut me off.

17 They came round about me daily like water; they compassed me about together.

18 Lover and friend hast thou put far from me, *and* mine acquaintance into darkness.

7. Thy wrath hath pressed upon me, and with all Thy waves Thou hast afflicted me.
Selah.

8. Thou has put far mine acquaintance from me, Thou hast made me an offense to them.
(*Ended, and does not go on.*)

9. Mine eye wasteth through affliction; I have called Thee, LORD, all day,
I have spread out to Thee mine hands.

10. Dost Thou work wonders for the dead, or shall the shades arise and praise Thee?
Selah.

11. Is Thy Love recounted in the grave, Thy truth in Abandon?

12. Are Thy wonders known in darkness, and Thy justice in the land of oblivion?

13. And I—to Thee, LORD, I have appealed, at dawn my prayer doth meet Thee.

14. Why castest Thou me off, LORD, hidest Thy face from me?

15. Afflicted am I and feeble from youth; I have borne Thy terrors exceedingly.

16. Thy fierce wrath is gone over me, Thine alarms have overwhelmed me;

17. They have surrounded me like water daily, have encircled me altogether.

18. Lover and friend Thou hast put far from me, mine acquaintance—(*Darkness*).

Two Fragments

We have here, according to the heading and the notes, two incomplete Psalms, the former derived from the old Korah Psalter of the Temple of Dan, to be led by the flute, and designated as a penitential (*le annoth,* to make penitence); the later designated as a *maskil* of Heman the Ezrahite, i. e., as pointed out in the Introduction, Heman the aboriginal. According to

1 K. 4[31] he was a proverb maker of Solomon's court, the son of Mahol, and in fact the language of his Psalm has curious affinities with the Wisdom literature. The Chronicler, basing apparently on the appearance of the name in the heading of this Psalm, makes him in one place (1 Chr. 2[5]) the son of a certain Ezrah of the tribe of Judah, and in another (6[18 ff, 33 ff], 15[17, 19]) a Korahite musician, the leader of one of the ancient singing guilds.

The Psalm commences with familiar penitential motives (cf. for 1 Ps. 22[2]), describing the desperate need of God's people, likely to perish altogether, originally Danite but now applied to Judah. *Salvation* (1), or victory. He is the God who once gave them victory. *Hell* (3), Heb. *Sheol* (3-6). For the description of the condition of those in Sheol very illuminating, cf. also 28[4], Is. 38[8]. *Without help* (4), text probably corrupt, meaning uncertain. *Am I* (5), a suggested change of one letter in the Hebrew, but the true text uncertain. The description is of the nameless dead of the battle field, stripped of their arms, not receiving proper rites of sepulture, and consigned in consequence to the lowest depths of Sheol, the dark gulf of the nethermost pit; whence the bottomless pit of Revelation. Their memory is lost even to God (5), a clause which may be a later addition. *Thy waves* (7), a Danite motive (cf. 42[7]). V. 8, cf. Job 19[13, 19], 30[10]. At the close of 8 there is what seems to be the note of a scribe to the effect that this Psalm which he was copying broke off at this point.

The second fragment, connected with the preceding, apparently because of general similarity of theme and especially of the concluding verse of each part, commences with verse 9. *Shades* (10), cf. Is. 14[9], Job 26[5]. *Abaddon* (11), apparently originally a deity of the underworld, used only in Wisdom literature (cf. Job 26[6], 28[22], 31[12], Prov. 15[11], 27[20]). *Prayer* at *dawn* (13), i. e., the morning sacrifice. Verse 14 reminds of 43[2], 44[9, 24]. *From youth* (15), reference to the familiar old story of Israel's early years. The text of 15[b] is of doubtful meaning. The phraseology of 16[b] is strikingly like Job 6[4], 17[14] (but cf. also 18[4]). Verse 18 is very similar to 8, the concluding verse of the first fragment. The last clause of this verse is incomplete and the scribe has written here the word *darkness,* apparently to indicate that the rest of the tablet was illegible. This is the one hopeless Psalm of the Psalter, ending in a

note of apparent despair, because the conclusion of both liturgies, which always carries the note of hope, has been lost.

LXXXIX

Maschil of Ethan the Ezrahite.

I WILL sing of the mercies of the LORD for ever: with my mouth will I make known thy faithfulness to all generations.

2 For I have said, Mercy shall be built up for ever: thy faithfulness shalt thou establish in the very heavens.

3 I have made a covenant with my chosen, I have sworn unto David my servant,

4 Thy seed will I establish for ever, and build up thy throne to all generations. Selah.

5 And the heavens shall praise thy wonders, O LORD: thy faithfulness also in the congregation of the saints.

6 For who in the heaven can be compared unto the LORD? *who* among the sons of the mighty can be likened unto the LORD?

7 God is greatly to be feared in the assembly of the saints, and to be had in reverence of all *them that are* about him.

8 O LORD God of hosts, who *is* a strong LORD like unto thee? or to thy faithfulness round about thee?

9 Thou rulest the raging of the sea: when the waves thereof arise, thou stillest them.

10 Thou hast broken Rahab in pieces, as one that is slain; thou hast scattered thine enemies with thy strong arm.

11 The heavens *are* thine, the earth also *is* thine: *as for* the world and the fulness thereof, thou hast founded them.

1. The mercies of the LORD I would sing forever;
   To the ages make known Thy faithfulness (with my mouth).
2. For I said, Love is built up forever,
   In heaven itself Thou establishest Thy truth:
3. "I made a covenant with My chosen,
   I swore unto David My servant:
4. I will establish thy seed forever.
   And for the ages build thy throne."

   Selah.

5. The heavens praise Thy wonders, LORD;
   Thy faithfulness in the assembly of saints.
6. For who in the sky is equal to the LORD?
   Is like to the LORD among the sons of gods?
7. A god terrible in the council of the saints,
   Great and fearful above all about Him.
8. LORD, GOD of Hosts, who is like Thee?
   Thy love and Thy truth round about Thee.
9. Thou rulest over the pride of the sea;
   When its waves rise, Thou tamest them.
10. Thou hast crushed Rahab like one slain;
    With the arm of Thy strength hast scattered Thy foes.
11. Thine the heavens, Thine also earth;
    The world and its fulness—
    Thou hast founded them;

12 The north and the south thou hast created them: Tabor and Hermon shall rejoice in thy name.

13 Thou hast a mighty arm: strong is thy hand, *and* high is thy right hand.

14 Justice and judgment *are* the habitation of thy throne: mercy and truth shall go before thy face.

15 Blessed *is* the people that know the joyful sound: they shall walk, O LORD, in the light of thy countenance.

16 In thy name shall they rejoice all the day: and in thy righteousness shall they be exalted.

17 For thou *art* the glory of their strength: and in thy favour our horn shall be exalted.

18 For the LORD *is* our defence; and the Holy One of Israel *is* our King.

19 Then thou spakest in vision to thy Holy One, and saidst, I have laid help upon *one that is* mighty; I have exalted *one* chosen out of the people.

20 I have found David my servant; with my holy oil have I anointed him:

21 With whom my hand shall be established: mine arm also shall strengthen him.

22 The enemy shall not exact upon him; nor the son of wickedness afflict him.

23 And I will beat down his foes before his face, and plague them that hate him.

24 But my faithfulness and my mercy *shall be* with him: and in my name shall his horn be exalted.

25 I will set his hand also in the sea, and his right hand in the rivers.

26 He shall cry unto me, Thou *art* my Father, my God, and the Rock of my salvation.

12. North and south—Thou hast created them;
Tabor and Hermon rejoice in Thy name.
13. Thine an arm of might;
Strong Thine hand, high Thy right hand;
14. Justice and right the foundation of Thy throne;
Love and truth before Thy face.
15. Happy the people that know the trumpet-call,
That walk in the light of Thy face, O LORD,
16. Rejoice in Thy name all day,
And in Thy righteousness are exalted.
17. For the beauty of our strength art Thou;
And in Thy favor our horn is made high;
18. For the LORD is our shield;
And the Holy One of Israel our king.
19. Thou spakest of old by vision to Thy beloved and saidst:
Help have I laid on an hero,
Exalted the chosen from the people.
20. I found David, My servant,
With holy oil I anointed him;
21. Whom Mine hand establisheth;
Yea, mine arm strengtheneth him.
22. An enemy shall not beguile him,
Nor the son of evil afflict him;
23. And I will crush his foes before him.
And his haters I will smite.
24. And my truth and my love are with him;
And by My name his horn is lifted up;
25. And I will put his hand on the sea,
And on the rivers his right hand.
26. He shall call Me, "My father art thou,
My God, and the Rock of my salvation."

27 Also I will make him *my* firstborn, higher than the kings of the earth.

28 My mercy will I keep for him for evermore, and my covenant shall stand fast with him.

29 His seed also will I make *to endure* for ever, and his throne as the days of heaven.

30 If his children forsake my law, and walk not in my judgments;

31 If they break my statutes, and keep not my commandments;

32 Then will I visit their transgression with the rod, and their iniquity with stripes.

33 Nevertheless my lovingkindness will I not utterly take from him, nor suffer my faithfulness to fail.

34 My covenant will I not break, nor alter the thing that is gone out of my lips.

35 Once have I sworn by my holiness that I will not lie unto David.

36 His seed shall endure for ever, and his throne as the sun before me.

37 It shall be established for ever as the moon, and *as* a faithful witness in heaven. Selah.

38 But thou hast cast off and abhorred, thou hast been wroth with thine anointed.

39 Thou hast made void the covenant of thy servant: thou hast profaned his crown *by casting it* to the ground.

40 Thou hast broken down all his hedges; thou hast brought his strong holds to ruin.

41 All that pass by the way spoil him: he is a reproach to his neighbours.

42 Thou hast set up the right hand of his adversaries; thou hast made all his enemies to rejoice.

27. And I will make him first-born,
Most high of the kings of earth.
28. I will keep My love toward him forever;
And My covenant standeth sure for him;
29. And his seed I will make fast for aye;
And his throne like the days of heaven.

30. If his sons forsake My law,
And walk not in My judgments;
31. If My statutes they profane,
And keep not My commandments;
32. I will punish with a rod their trespass,
And with stripes their guilt;
33. But my love to him I will not annul,
Nor belie My truth.
34. My covenant I will not profane,
Nor alter the utterance of My lips.
35. Once I sware by My holiness:
I will not be false unto David.
36. His seed shall be forever,
And his throne like the sun before Me;
37. Like the moon it is established ever,
And the witness in the sky is sure. Selah.

38. But Thou hast cast off and rejected,
Art wroth with Thine anointed;
39. Hast abhorred Thy servant's covenant,
Profaned to the earth his crown.
40. Thou hast broken all his fences,
Hast made his strongholds a ruin.
41. All that pass by have plundered him;
He is become a reproach to his neighbors.
42. Thou hast exalted the right hand of his foes,
Hast made glad all his enemies.

43 Thou hast also turned the edge of his sword, and hast not made him to stand in the battle.

44 Thou hast made his glory to cease, and cast his throne down to the ground.

45 The days of his youth hast thou shortened: thou hast covered him with shame. Selah.

46 How long, LORD? wilt thou hide thyself for ever? shall thy wrath burn like fire?

47 Remember how short my time is: wherefore hast thou made all men in vain?

48 What man *is he that* liveth, and shall not see death? shall he deliver his soul from the hand of the grave? Selah.

49 Lord, where *are* thy former lovingkindnesses, *which* thou swarest unto David in thy truth?

50 Remember, Lord, the reproach of thy servants; *how* I do bear in my bosom *the reproach of* all the mighty people;

51 Wherewith thine enemies have reproached, O LORD; wherewith they have reproached the footsteps of thine anointed.

Blessed *be* the LORD for evermore. Amen, and Amen.

43. Yea, Thou turnest the edge of his sword,
Nor makest him stand in the battle.

44. Thou hast destroyed his scepter,
And cast his throne to the ground;

45. Hast shortened the days of his youth,
Hast enwrapped him in shame.

46. How long, LORD!
Hidest Thou forever?
Shall Thy wrath burn like fire?

47. Remember, now, the span of my youth, how brief it is,
For vanity Thou hast created man.

48. What man liveth that seeth not death?
That saveth himself from the hand of hell?
Selah.

49. Where is Thy former love, O Lord,
Thou didst sware to David by thy truth?

50. Remember, Lord, the reproach of Thy servants—
I have borne in my bosom the reproach of many peoples—

51. Wherewith Thine enemies reproached the LORD.
Wherewith they reproached the heels of Thine anointed.

Doxology

Blessed be the LORD forever. Amen, and Amen.

The Covenant of David

According to the heading this Psalm is a Psalm of Ethan, like Heman (88), an Ezrahite (1 K, 5^{11}, 1 Chr. 2^{6}, 2^{8}, $6^{27, 29}$, $15^{17, 19}$, 25^{16}, 2 Chr. 5^{12}, 35^{15}). The Greek renders Ezrahite here and in the preceding Psalm Israelite, i. e., aboriginal, which is a pretty fair rendering of the sense of the word. The old Psalm of Heman is contained in verses 5-18, which

manifestly originated in northern Galilee, and was akin to the Psalms of the Korahite group. To this praise Psalm was prefixed a brief stanza (1-4) singing the love and truth of Yahaweh as exhibited in the Davidic covenant, by which Judah was preserved after the fall of Samaria. This was developed in detail in a longer song (19-37) of the didactic literary order, so popular in the period of the collection and study of the ancient history in the latter days of the Israelite and Judean monarchies, added to the ancient Heman hymn. It is a resumé in verse of 2 Sam. 7. To this were added further, in the last days of the Judean monarchy, when the state was tottering to its fall, verses 38-51, the last part of which seems to have been revised at a late, post-exilic period. The words rendered *mercies* and *love,* and *faithfulness, truth* and *troth,* which occur so frequently through verses 1-37, are the two divine virtues and attributes, which we have met before, but never so emphasized as the peculiar attributes of Yahaweh as in this Psalm. One is reminded of Jno. 1, where the manifestation of those attributes in Jesus is argued as the evidence of His divinity.

With my mouth (1), breaks rhythm and probably was not in original. The *covenant* with David (3) appears not only in 2 Sam. 7, but also in 2 Sam. 23 [5], 1 K. 8, Jer. 33 [4]. In 1 K. 11 [34 ff] we obtain what may be called an Israelite variant. *Saints,* (5, 7), or *sons of gods* (6), are the heavenly hosts, who surround God and obey His behests (cf. 29 [1], 82 [1], Job 5 [1], 15 [5]). Contrast with this the spiritual conception in 8 of *love and truth* as surrounding God, which belongs to the second stratum of the Psalm, the other belonging to the first. *Rahab* (10), as in 87 [4] and Is. 30 [7], may refer to Egypt overthrown at the Red Sea (9, 11), rather than to the destruction of the mythical monster (cf. Job 9 [13]). *Tabor and Hermon* (12), landmarks of the north and south, indicate an origin in the northeast of Galilee, since only there are they such landmarks. *Before Thy face* (14), literally come toward Thy face, as courtiers or servants of God, facing toward His throne (cf. 8). *Trumpet call* (15), the call of trumpets and shouting at the moment of the sacrifice; *light of Thy face,* the appearance of God in the fire of the sacrifice. The following verses (16, 17) contain the ritual picture of the worshipping people, rising to sing God's praises. *Shield* (18), cf. 47 [9]; *Holy one,* cf. 71 [22]; characteristic of the Israelite hymns. Verse 19 [a] is a prose caption of the succeeding

poem, 19 b-37, which relates almost in the words of 2 Sam. 7 4-17 Nathan's vision of God's covenant with David. *Anointed* (20), cf. 1 Sam. 16 13. *Rivers* (25), according to the Hebrew records David's dominion extended from the Mediterranean Sea to the *River,* i. e., the Euphrates. The use of rivers here rather suggests the land between the rivers Euphrates and Tigris, i. e., Mesopotamia. Verse 26 seems to combine 2 Sam. 7 14 and Ps. 18 2. *First born* (27) and *Most High,* used of Israel in Ex. 4 22, 23, Dt. 26 19, 28 1, 13, are here applied to David. The designation of Israel as Most High was to place it in the same relation to other nations as their God bore to the gods of those nations, an identification of God and nation. Here the nation becomes David, and he the nation (28-29), cf. 18 50, 1 K. 2 4. For the oath *by My holiness* (35), cf. Am. 4 2; 36 cf. 72 5 Witness (37), apparently David's star, regarded as a pillar of testimony or witness set up by God in the sky.

Verses 38-39, the rejection of the covenant, are full of reminders of Ps. 44, 74, 79, and 80. They are pre-exilic in their treatment of the theme of Israel's rejection, not even reaching the interpretation set forth by Jeremiah and Ezekiel. *Edge* (43), meaning uncertain. *Scepter* (44), a conjectural emendation by a very slight change of an untranslatable Hebrew word. For the *How long* (46) cf. 44 24, 79 6, 80 4. On the basis of Ps. 39 6 and verse 45 I have corrected the untranslatable Hebrew text of 47 very slightly. For 48 cf. 49 9, 15. The concluding sacrificial section, following the final *selah* (48), seems to have been lost, and for it there has been substituted, in a late Adonistic recension, an exceeding bitter cry to the Lord to remember His promise. For verses 50, 51, cf. Ps. 7 4. *Heels* (51), or footprints, indicating pursuit by the enemy of the defeated and cast down Judeans, God's annointed or messiah.

The closing verse of this Psalm (51 c) is the doxology of Book III, shorter than the doxology of any other book (cf. 41 13, 72 18, 19, 106 18).

LECTURE V. The New Temple and Its Liturgies—The Prayer of Moses—A Liturgy in Ten Parts—A Song Against Plagues—A Charm Liturgy—The Thank Offering—A Pilgrimage Liturgy—Compassion—Creation—Exodus and Conquest—Rebellious Israel—Return of the Pilgrims— The Great Curse—The Hallel—Two Acrostics—The Defy Song—A Great Processional—A Rosary of the Law.

BOOK IV

From this point onward, with one exception, which will be noted in its place, we have no musical notes. Apparently the Exile brought about some change, and while those notes were retained in the older Psalms, it would seem that their meaning was no longer known. On the other hand we have more abundant references to the Temple music and the instruments used for the same. We are now also fully in the period of the use of Yahaweh as the divine name, which began indeed before the Exile (cf. Ps. 84-89), and from this point on that is the regular title for the Divinity, together with the ancient liturgical Yah.

The Psalms of Books IV and V tend to appear in groups having a ritual or liturgical connection, either composed together or brought together for a special liturgical purpose, as in Babylonian psalmody, where the liturgies must commonly consist of ten psalms. The first group of this sort is Ps. 90-99, designated by the heading *Prayer of Moses, the man of God,* a title taken from Dt. 33, and justified by the use of Moses' name and revelation in the last section of the concluding Psalm of the group, $99^{6, 7}$. We are in the midst of the back-to-Moses movement, which began with Deuteronomy and continued in and after the Exile, reaching its climax in the Law, in the 4th Century. Here we are still in the Deuteronomic period of that development, hence the great dependence of this group on Deuteronomy, including also the Deuteronomic hymn, Dt. 32. In outward form the use of ten, so characteristic of Hebrew law from the Decalogue onward (cf. also the Holiness Code, Lev. 17 ff), is followed, and this group consists of ten Psalms divided into two pentads. The first pentad, 90-94, is more loosely bound together, never-

theless these Psalms do constitute a whole, connected in thought and in liturgical scheme. Ps. 90 reviews the purpose of God's punishment, closing with a prayer for favor and the re-establishment of the nation, brought to new life by the rebuilding of the Temple. Ps. 91: it is the close adherence to the religion of Yahaweh in the Temple which shall save them against all powers of evil, and preserve and bring to long life the nation; and so (92) let them sing thanks and praises and serve Yahaweh in His Temple, and they shall prosper and flourish, for He is their Rock. Then follows a great praise cry to Him as king (93); and the prayer for vengeance upon and deliverance from the idolaters, and assurance of the downfall of the latter and the restitution of His people (94).

It is not clear that the Psalms of this pentad were composed together and for the liturgical use in which they are now combinded. On the other hand the Psalms of the second pentad (95-99) are united by continual interrelation of phrases, verses, and refrains, and the different Psalms are joined each to the other, the end of one being fitted to the beginning of the next. To the congregation, summoned for worship, is given the warning from the olden faithlessness and its punishments, explaining the Exile but proposing a new opportunity (95). So they sing the new song of promise and faith, and welcome Yahaweh, come as judge, as formerly at Horeb, to establish the new world (96). Then follows the *Yahaweh reigneth* (97), telling of the new kingdom and its meaning, ending with the summons to give thanks. Thereupon another song (98), closing like the preceding with a righteous judgment of Yahaweh. This introduces another *Yahaweh reigneth* (99), a great sacrificial praise cry, closing with a section coupling the ending of the liturgy with its beginning; as pointed out under Ps. 99.

These Psalms belonged to a time when there was no king, and when Temple not kingdom was the national unit. They do not come from a period of battle against surrounding enemies, and impending destruction, but of hoped for renewal after great disaster, in danger, however, from the machinations of uncongenial heathen neighbors. It is necessary for God's people to adhere closely to Him and to His Temple. They remind one of the movement in religious and national revival exhibited in Haggai and Zachariah, and connected with the restoration of the Temple. They are closely allied to the earlier portion of Deutero-Isaiah, not as dependent on that, but as part of

the same movement. We may safely, I think, date them in the earlier days of the restoration, not long after the rebuilding of the Temple, ca. 500 B. C.

XC

A Prayer of Moses the man of God.

LORD, thou hast been our dwellingplace in all generations.

2 Before the mountains were brought forth, or ever thou hadst formed the earth and the world, even from everlasting to everlasting, thou *art* God.

3 Thou turnest man to destruction; and sayest, Return, ye children of men.

4 For a thousand years in thy sight *are but* as yesterday when it is past, and *as* a watch in the night.

5 Thou carriest them away as with a flood; they are *as* a sleep: in the morning *they are* like grass *which* groweth up.

6 In the morning it flourisheth, and groweth up; in the evening it is cut down, and withereth.

7 For we are consumed by thine anger, and by thy wrath are we troubled.

8 Thou hast set our iniquities before thee, our secret *sins* in the light of thy countenance.

9 For all our days are passed away in thy wrath: we spend our years as a tale *that is told.*

10 The days of our years *are* threescore years and ten; and if by reason of strength *they be* fourscore years, yet *is* their strength labour and sorrow; for it is soon cut off, and we fly away.

11 Who knoweth the power of thine anger? even according to thy fear, *so is* thy wrath.

1. LORD, Thou hast been our dwelling from age to age.

2. Before the mountains were brought forth,
And the earth and the world were in travail,
From everlasting to everlasting, Thou art God.

3. Thou turnest man to contrition,
And sayest, Turn, ye children of men.

4. For a thousand years in Thy sight
Are like yesterday when it passeth,
Or a watch in the night.

5. Thou hast flooded them; they became a waste.
In the morning it is resumed like grass;

6. In the morning it blossometh and is renewed,
At evening it is withered and dried up.

7. So we were consumed in Thy wrath,
And Thine anger perished.

8. Thou didst set our misdeeds before Thee,
Our secret sins in the light of Thy face.

9. For all our days looked on Thy wrath,
We brought our years to an end like a sigh.

10. (The day of our years; in them are seventy years,
Or perchance through strength, eighty years;
And what is beyond that is labor and sorrow,
For it is quickly passed, and we are flown.)

11. Who knoweth the power of Thine anger,
Whose wrath is according to Thy majesty?

12 So teach *us* to number our days, that we may apply *our* hearts unto wisdom.

13 Return, O LORD, how long? and let it repent thee concerning thy servants.

14 O satisfy us early with thy mercy; that we may rejoice and be glad all our days.

15 Make us glad according to the days *wherein* thou hast afflicted us, *and* the years *wherein* we have seen evil.

16 Let thy work appear unto thy servants, and thy glory unto their children.

17 And let the beauty of the LORD our God be upon us: and establish thou the work of our hands upon us; yea, the work of our hands establish thou it.

12. So teach us to number our days,
That we get us an heart of wisdom.

13. Turn, LORD!—How long?—
And repent Thee of Thy servants.

14. Satisfy us in the morn with Thy love,
That we may rejoice and be glad all our days.

15. Give us joy for the days Thou hast afflicted us,
The years we have seen adversity.

16. Let Thy work be showed to Thy servants,
And Thy glory on their children.

17. And the delight of the LORD our GOD be upon us;
And establish the work of our hand upon us;
And the work of our hands—establish it.

Lord, Thou Hast Been Our Refuge

This is so beautiful a hymn in the English, and more especially in the Prayer Book version, that it seems a pity to spoil it by a literal translation. It is a Psalm of the early restoration period, the day of small things, when a chastened few were seeking to build a new state and a new Church. It accepts the Deuteronomic religion and the Jeremianic view that the Captivity was the punishment of Israel's guilt to turn them back to God. Like Deutero-Isaiah it looks for a recompense in good days commensurate with the suffering Israel has undergone.

For the title *Moses, the man of* GOD cf. Dt. 33^{1}. Verse 1 is the caption or title. The use of *Adonai,* Lord, suggests that it is later than the Psalm. Perhaps the use of *dwelling* for the *refuge* so common in early Psalms is significant (cf. 71^{3}, Dt. 33^{27}, Ez. 11^{16}). *Contrition* (3), expressing the purpose of God's punishment of Israel. His work of building a nation is not the work of a day, but stretches over ages (4). Then a figure from the conditions of Palestinian vegetation, vividly described (5, 6). The wild winter storm with its bitter cold wind turns all nature into desolation, a waste howling wilder-

ness; but let the morning sun shine, and at once all nature is clothed with green; another day it seems to blossom, so rapid are the changes; then, as it were in a day, the rain over, it is burned up by the sun and withers away. *Flooded* (5); i. e., beaten them down with a deluge of rain and wind (cf. Job. 27 [20]). *Waste,* Heb. *sleep,* or *year,* which makes no sense. The change of one letter (*n* to *m*) gives *waste*. Palestinian conditions force such thoughts on the mind (Jas. 1 [11]). Then follows (7-9) the application of the figure to Israel's history, only in their case the withering of the nation was the punishment for its sins. *Our years* (9) has been glossed in 10 in prose to state what is the normal limit of life. Verses 11, 12 may also be of the nature of a pietistic gloss or addition , but in poetry, not prose. At least these verses seem to break the continuity of the Psalm, cf. however 39 [4], Dt. 32 [30]. Then after a brief *How long* (13), cf. Dt. 32 [36], follows a beautiful prayer, perhaps intended for the morning sacrifice (14).

Verse 4 is cited in Pet. 3 [8]. This was a favorite Psalm of Charles V. It is a burial chant in the Angelican use.

XCI

HE that dwelleth in the secret place of the Most High shall abide under the shadow of the Almighty.

2 I will say of the LORD, *He is* my refuge and my fortress: my God; in him will I trust.

3 Surely he shall deliver thee from the snare of the fowler, *and* from the noisome pestilence.

4 He shall cover thee with his feathers; and under his wings shalt thou trust: his truth *shall be thy* shield and buckler.

5 Thou shalt not be afraid for the terror by night; *nor* for the arrow *that* flieth by day;

6 *Nor* for the pestilence *that* walketh in darkness; *nor* for the destruction *that* wasteth at noonday.

1. He that dwelleth in the covert of the Highest,
   That abideth in the shadow of the Almighty.

2. I say of the LORD: My refuge and my fortress,
   My GOD, in whom I trust.

3. For, He saveth thee from the trap
   That snareth, from the word of destruction.

4. With His pinions He covereth thee,
   And under His wings thou art safe;
   His truth is shield and buckler.

5. Fear not for the terror by night,
   For the arrow that flieth by day;

6. For the plague that stalketh in darkness,
   For the death that wasteth at noonday.

7 A thousand shall fall at thy side, and ten thousand at thy right hand; *but* it shall not come nigh thee.

8 Only with thine eyes shalt thou behold and see the reward of the wicked.

9 Because thou hast made the LORD, *which is* my refuge, *even* the Most High, thy habitation;

10 There shall no evil befall thee, neither shall any plague come nigh thy dwelling.

11 For he shall give his angels charge over thee, to keep thee in all thy ways.

12 They shall bear thee up in *their* hands, lest thou dash thy foot against a stone.

13 Thou shalt tread upon the lion and adder: the young lion and the dragon shalt thou trample under feet.

14 Because he hath set his love upon me, therefore will I deliver him: I will set him on high, because he hath known my name.

15 He shall call upon me, and I will answer him: I *will be* with him in trouble; I will deliver him, and honour him.

16 With long life will I satisfy him, and shew him my salvation.

7. Though a thousand fall beside thee,
Ten thousand at thy right hand,
Unto thee it shall not come nigh.

8. Surely with thine eyes shalt thou behold,
And see the reward of the wicked.

9. Because, Thou, LORD, art my refuge;
Thou hast made the Highest thy dwelling,

10. There shall be no evil let come to thee,
Nor stroke come nigh thy dwelling.

11. For He giveth His angels charge of thee,
To keep thee in all thy ways.

12. On their hands they shall bear thee,
Lest thou dash thy foot on a stone.

13. On viper and cobra thou shalt tread,
Shalt trample the lion and dragon.

14. Because he set his love on Me I will save him;
I will exalt him because he knoweth My name.

15. He calleth Me, and I answer him;
I am with him in trouble;
I will deliver and bring him to honor.

16. With long life will I satisfy him,
And show him My salvation.

A Song Against Plagues

This Psalm was termed by the Rabbis a song against plagues, or attacks of evil spirits, and was given in the Targum, or interpretation, as also in the Midrash, or explanation, a demonistic meaning. It was in fact a liturgy against disease produced by the attacks of evil spirits, as the result presumably of the magic or charms of enemies. The protection against these was complete trust in Yahaweh, the knowledge and recognition of

His name and power, exhibited in the proper utterance of this or similar Psalms in a right manner and with due rites. In all such charm liturgies an exhibition of a knowledge of the name of power is important, and for that reason often many names are used in the later charm literature. This liturgy commences with the use of two archaic names, *Elyon* and *Shaddai* (1), followed in the next verse by the two more usual names *Yahaweh* and *Elohim*. Again in 9 we have *Yahaweh* and *Elyon*, and in 14 emphasis is laid on knowledge of the name as the cause of the divine love and deliverance. Commencing with the naming of four holy names of the Divinity, and the assertion of the relation to and trust in God thus named (1, 2), the Psalmist proceeds to reveal his knowledge of the source of the disease in the charm wrought to summon the demons of disease, and to invoke and engage the aid of God by a confident chanting of His power and will to deliver (2-7), closing with the assurance (8) that the charm shall be reversed and the evil charmer be himself the one to suffer. The two following stanzas (9-13, 14-16) expand this, and give as the cause of the suppliant's protection against all evil trust in and love of the true God and His name. In general principle and idea it is the same as some of the Babylonian charm liturgies which have come down to us, but it differs from these in its monotheism and its spirituality; in making the knowledge and love of God the charm to overcome the powers of evil. The similarity and difference are the same as between the cosmogony and mythology of the two peoples as represented in the Books of Genesis and the old Babylonian inscriptions. We have, it is true, at a later date, Jewish charms and incantations quite as gross, material and polytheistic as the similar Babylonian charms and incantations, but there are none of those elements in this liturgy. Indeed so spiritual is its expression that the modern Christian can use it not only without offense, but with fullest sympathy and edification; and unless attention were especially called to it he would probably quite fail to perceive its original use and intent.

Trap (6) of the conjurer, who summons the spirits of disease by his *word of destruction*. *Wasteth* (6) carries in it quite untranslatably the word demon or evil spirit, the cause of disease. *Because Thou* (9); understand after *because, Thou hast said,* as in 2. *Stroke* (10); disease is a blow or stroke from the spirit world, which God will not let come nigh him who uses properly this liturgy.

The Psalmist, in order to make his charm more effective, has used not only the archaic names of the Divinity, but also phrases and words from the oldest poems and Psalms, Gen. 49, Num. 24, Dt. 32, Ps. 5, 17, 18, 27, 31, 34, 35, 36, 57, 61, 63. Verses 11, 12 are quoted in Matt. 4 [6], Luke 4 [10, 11].

XCII

A Psalm *or* Song for the sabbath day.

IT is a good thing to give thanks unto the LORD, and to sing praises unto thy name, O Most High:

2 To shew forth thy lovingkindness in the morning, and thy faithfulness every night,

3 Upon an instrument of ten strings, and upon the psaltery; upon the harp with a solemn sound.

4 For thou, LORD, hast made me glad through thy work: I will triumph in the works of thy hands.

5 O LORD, how great are thy works! *and* thy thoughts are very deep.

6 A brutish man knoweth not; neither doth a fool understand this.

7 When the wicked spring as the grass, and when all the workers of iniquity do flourish; *it is* that they shall be destroyed for ever:

8 But thou, LORD, *art most* high for evermore.

9 For, lo, thine enemies, O LORD, for, lo, thine enemies shall perish; all the workers of iniquity shall be scattered.

10 But my horn shalt thou exalt like *the horn of* a unicorn: I shall be anointed with fresh oil.

11 Mine eye also shall see *my desire* on mine enemies, *and* mine ears shall hear *my desire* of the wicked that rise up against me.

12 The righteous shall flourish like the palm tree: he shall grow like a cedar in Lebanon.

1. It is good to give thanks to the LORD,
   And to sing praises unto Thy name, Most Highest;
2. To declare in the morning Thy love,
   And Thy truth each night;
3. Upon the ten stringed harp;
   With melody on the lyre.
4. For Thou, LORD, hast made me glad through Thy deeds;
   In the works of Thy hands I rejoice.
5. How great Thy works, O LORD!
   Very deep Thy thoughts!
6. A brutish man knoweth not,
   And a fool doth not perceive this:
7. When the ungodly spring up like grass,
   And all idol worshippers flourish,
   It is to be destroyed for ever.
8. And Thou art on high evermore, O LORD!
9. For lo, Thine enemies, LORD,
   For lo, Thine enemies shall perish,
   All idol worshippers be scattered.
10. Thou dost exalt like the wild-ox my horn:
    I am mixed with fresh oil.
11. And mine eye beholdeth them that be in wait for me;
    Mine ears hear the wicked that rise up against me.
12. The righteous flourisheth like the palm,
    Like the cedar in Lebanon he is exalted.

13 Those that be planted in the house of the LORD shall flourish in the courts of our God.

14 They shall still bring forth fruit in old age; they shall be fat and flourishing;

15 To shew that the LORD *is* upright: *he is* my rock, and *there is* no unrighteousness in him.

13. Planted in the house of the LORD,
In the courts of our GOD they shall flourish,
14. Shall still bear fruit in old age,
Full of sap and green shall they be;
15. To declare that the LORD is upright,
My Rock, in whom is no evil.

The Sabbath Psalm

This is a Temple song, full of references to Temple courts, Temple music and ritual. It emphasizes (2), like the two preceding, love and truth. It mentions the same musical instruments (3) as the kindred 33 (cf. also 144[9]). It shows a familiarity with the earlier books of the Psalter (cf. 2 and 15[16]; 6 and 49[10]; 7 and 37[8]; 10 and 75[10], 89[17]; 11 and 54[7]; 15 and 25[8]). The last verse suggests more particularly Dt. 32, with its special title or Rock for God(verses 4, 18, 30, 31, 37, cf. with this verse also Dt. 32[4] and Is. 44[8]). In verses 7 and 9 we have the reference to idol worshippers under the term familiar in the Psalms of books I and II, and the early prophets. *Mixed* (10), the technical term used of the sacrificial cakes mixed with oil. His head or horn, lifted up like the mighty wild ox, is so abundantly annointed with oil (cf. 23[5], 45[7], 133[2]) that he is like one of the sacrificial cakes. The *palm* (12), an exotic tree in Jerusalem, used only for ornament. From this and the following verse it would appear that palms and perhaps also cedars were set out for adornment in the Temple courts, the sort of adornment which the German excavations at Ashur prove that the Assyrians made use of much earlier.

This Psalm, as shown by the heading, was designated for the Sabbath sacrifice. The first four verses constitute the *Bonum Est,* an evening chant in the Anglican use. Verse 2 makes the Psalm appropriate for either morning or evening.

XCIII

THE LORD reigneth, he is clothed with majesty; the LORD is clothed with strength, *wherewith* he hath girded himself: the world also is stablished, that it cannot be moved.

2 Thy throne *is* established of old: thou *art* from everlasting.

1. The LORD reigneth, clothed in majesty;
Clothed in strength, the LORD hath girded himself.
The world also is fixed unmoveable;
2. Fixed is Thy throne of old,
From everlasting art Thou.

3 The floods have lifted up, O LORD, the floods have lifted up their voice; the floods lift up their waves.

4 The LORD on high *is* mightier than the noise of many waters, *yea, than* the mighty waves of the sea.

5 Thy testimonies are very sure: holiness becometh thine house, O LORD, for ever.

3. The streams have lifted up, LORD,
The streams have lifted up their voice.
The streams lift up their din.

4. Than the voice of many waters,
Mightier than ocean-breakers,
Mighty on high is the LORD.

5. Thy testimonies are very sure;
Thine house beseemeth holiness,
O LORD, for length of days.

The Friday Psalm

From this point on the Psalms of this group are very closely related together, repeating the same motives and phrases. One is particularly struck with the repetition of the phrase *Yahaweh reigneth* (cf. 93^{1}, 96^{10}, 97^{1}, 99^{1}, cf. also Is. 52^{7}). There is now no earthly king, Yahaweh is king. This Psalm is a praise song of His majesty and the beauty of His Temple; but, as in the preceding and succeeding Psalms of this group, He lives on high, a transcendent God. For 1 [c] cf. 96^{10}; for 3 cf. 96^{10}, $98^{7,8}$. *Din* (3), literally their crushing; the din caused by the rock fragments crashing and being crushed in the wadis (streams) in the wild winter storms of Judea, which turn their dry beds almost in an instant into roaring torrents. *Ocean-breakers* (4); there is very little reference to the sea in the earlier literature, the real touch with it begins after the Exile. For 5 [a] cf. the late Psalm 19^{7}. *Holiness* (5), the characteristic word of the Judean ritual, cf. Is. (especially Chapter 6), and the Holiness laws, Lev. $17^{ff.}$. After the Exile this was especially emphasized by Deutero-Isaiah. This verse seems to refer to the holiness laws. Yahaweh's *testimonies,* i. e., His ritual, are to make a man holy, and it is that *holiness* which especially belongs to the Temple of Yahaweh, has done so and will do so from time immemorial to time immemorial. According to the Greek, and to the Hebrew tradition, as preserved in the Talmud, this was the Friday Psalm, when the earth was peopled after the waters had been brought into subjection. It was one of the fighting Psalms of the Covenanters and Cévénoles. At Lucknow Quaker Wallace alternated verses of this Psalm with musket shots and bayonet thrusts.

XCIV

O LORD God, to whom vengeance belongeth; O God, to whom vengeance belongeth, shew thyself.

2 Lift up thyself, thou Judge of the earth: render a reward to the proud.

3 LORD, how long shall the wicked, how long shall the wicked triumph?

4 *How long* shall they utter *and* speak hard things? *and* all the workers of iniquity boast themselves?

5 They break in pieces thy people, O LORD, and afflict thine heritage.

6 They slay the widow and the stranger, and murder the fatherless.

7 Yet they say, The LORD shall not see, neither shall the God of Jacob regard *it*.

8 Understand, ye brutish among the people: and *ye* fools, when will ye be wise?

9 He that planted the ear, shall he not hear? he that formed the eye, shall he not see?

10 He that chastiseth the heathen, shall not he correct? he that teacheth man knowledge, *shall not he know?*

11 The LORD knoweth the thoughts of man, that they *are* vanity.

12 Blessed *is* the man whom thou chastenest, O LORD, and teachest him out of thy law;

13 That thou mayest give him rest from the days of adversity, until the pit be digged for the wicked.

14 For the LORD will not cast off his people, neither will he forsake his inheritance.

15 But judgment shall return unto righteousness: and all the upright in heart shall follow it.

1. GOD of vengeance, LORD,
   GOD of vengeance, shine forth!
2. Lift up Thyself, judge of the earth,
   Reward on the proud his deserts!

3. How long shall the wicked, LORD,
   How long shall the wicked triumph?

4. They prate, they utter arrogance,
   They boast themselves, all idol worshippers.
5. They crush Thy people, LORD,
   And Thine heritage they afflict;
6. They slay the widow and stranger,
   And murder the fatherless;
7. And say: "Yah seeth not,
   Nor doth Jacob's GOD perceive."

8. Consider, ye brutes of the people;
   Ye fools, when will ye be wise?
9. Doth He that planted the ear not hear?
   Or He that formed the eye not see?
10. Nor He that chasteneth nations punish?
    That teacheth man knowledge.
11. (The LORD knoweth the thoughts of man that they are vanity.)

12. Happy the man Thou chastenest, Yah,
    Whom Thou teachest from Thy law,
13. To give him rest from days of ill,
    Till the pit be digged for the wicked.
14. For the LORD will not cast off His people,
    And His inheritance He forsaketh not.
15. For justice shall bring back righteousness,
    And after it all the upright of heart.

16 Who will rise up for me against the evil doers? *or* who will stand up for me against the workers of iniquity?

17 Unless the LORD *had been* my help, my soul had almost dwelt in silence.

18 When I said, My foot slippeth; thy mercy, O LORD, held me up.

19 In the multitude of my thoughts within me thy comforts delight my soul.

20 Shall the throne of iniquity have fellowship with thee, which frameth mischief by a law?

21 They gather themselves together against the soul of the righteous, and condemn the innocent blood.

22 But the LORD is my defence; and my God *is* the rock of my refuge.

23 And he shall bring upon them their own iniquity, and shall cut them off in their own wickedness; *yea,* the LORD our God shall cut them off.

16. Who riseth up for me against the wicked?
Who taketh stand for me against idol worshippers?
17. Had not the LORD been my help,
My soul had soon dwelt in silence.
18. When I have said: My foot slippeth;
Thy love, O LORD, holdeth me up.
19. In my many doubtings within
Thy compassion giveth me delight.
20. Doth hell's throne bind thee with charms,
Devising mischief secretly;
21. Who make magic against the righteous,
And wrongfully shed innocent blood?
22. The LORD becometh my tower,
And my GOD the rock of my refuge;
23. And turneth on them their idolatry,
And in their iniquity blotteth them out—
Blotteth them out, the LORD our GOD.

A Charm Liturgy

This is a liturgy against the charms of the idol worshippers. The Jews are oppressed and feeble, but the pious comfort themselves with the belief that God cannot cast off His people, whom He chasteneth because He loveth them; and in due time His judgments shall result in the triumph of righteousness, in which His people, the upright of heart, shall share. Through all troubles God has upheld them. He has saved them from the destruction which befell other nations; and now overcoming the power of the idolaters, who by their charms bring evil on God's people, He will finally annihilate them. Verses 1 and 2 are the appeal, using phrases evidently depending on earlier psalmody (cf. 18^{47}, 80^{1}, 50^{2}, Dt. 33^{2}, Ps. 7^{6}, 50^{6}, 31^{23}). In verses 1, 23 we have the repetition of phrases for musical effect characteristic of this group, and in general of the Psalms of the later books. 3 is the *how long,*

after which follows the indictment of the idol-worshipping heathen, by whom God's people have been and still are oppressed (4-7). The phraseology of 4[a] reminds of 31[18]. *Yah,* 7, 12, the primitive form of the sacred name Yahaweh, always used ritually, as in the hallelu-yah, comes into more common use in the Psalms of the later books. *God of Jacob* (7), a favorite title in the Israelite Psalms, was taken over with those Psalms, and became in post-exilic literature, in connection with Yahaweh, a common phrase. It will be remembered that both Jeremiah and Ezekiel taught that Israel would be redeemed with Judah, and all united once more under a Davidic king. This hope is expressed in the coupling of the Judean and Israelite God names. The indictment of the heathen for their treatment of Israel is succeeded by an indictment (8-10) of the folly of their idolatry and an assertion of the omniscience and omnipotence of God, which remind one of Deutero-Isaiah (cf. for instance Chapter 44). For 8 cf. 92[6]. Verse 11 seems to be a later prose gloss on verse 10. The following passage gives the philosophy of the pious, by which God's dealing with His own people in allowing such treatment by the heathen is explained (12-15), based on such scriptures as Dt. 8[5], 1 Sam. 12[22], and the teaching of such prophets as Jeremiah. At the end of this stanza the Greek has a *selah,* which would be appropriate, but was probably not in the original. The plea for help against the idol worshippers and their magic (in references to which also Deutero-Isaiah abounds) looks to Yahaweh as the one help and support. This He has been in the past (16-19), and this He will be in the future, ultimately blotting them out altogether (20-23). *Silence* (17), here a title for Sheol. The last stanza contains the usual sacrificial triumphant motive (22), and the curse (23). *Giveth me delight* (19), the phraseology of this verse in Hebrew suggests very beautifully the perplexed and harassed child comforted by the fondling of its parent. *Hell's throne* (20); the Hebrew word translated Hell is not here Sheol, but a word with the sense apparently of gulf or destruction (cf. 91[8]). *Bind thee with charms* designates specifically the knot tying magic. *Magic* (21); what specific form of magic this word means we do not know. *Wrongfully shed,* literally caused the innocent to be wrongfully condemned to death. *Tower, refuge* (22), cf. 9[9], 18[2], 59[9]; also the similar use of titles of Yahaweh in the earlier charm liturgy of this group (9[12]). *The* LORD *our* GOD (23); another

coupling of the divine names of south and north, made familiar by Deuteronomy.

In the Greek this Psalm is designated for the fourth day, Wednesday; and apparently this was also the Temple use.

XCV

O COME, let us sing unto the LORD: let us make a joyful noise to the Rock of our salvation.

2 Let us come before his presence with thanksgiving, and make a joyful noise unto him with psalms.

3 For the LORD *is* a great God, and a great King above all gods.

4 In his hand *are* the deep places of the earth: the strength of the hills *is* his also.

5 The sea *is* his, and he made it: and his hands formed the dry *land*.

6 O come, let us worship and bow down: let us kneel before the LORD our maker.

7 For he *is* our God; and we *are* the people of his pasture, and the sheep of his hand. To day if ye will hear his voice,

8 Harden not your heart, as in the provocation, *and* as *in* the day of temptation in the wilderness:

9 When your fathers tempted me, proved me, and saw my work.

10 Forty years long was I grieved with *this* generation, and said, It *is* a people that do err in their heart, and they have not known my ways:

11 Unto whom I sware in my wrath that they should not enter into my rest.

1. Come, let us shout unto the LORD;
   With trumpet blast to the Rock of our salvation.
2. Let us approach His face with thanksgiving;
   With psalms make glad shouting to Him.

3. For the LORD is a great GOD;
   And a great king above all gods;
4. In whose hand are the depths of earth,
   And the peaks of the mountains are His;
5. Whose is the sea, and He made it;
   And His hands formed the dry land.

6. O come, let us bow down and fall prostrate,
   And kneel before the LORD our maker;
7. For He is our GOD, and we—
   The people of His pasture, and sheep of His hand;
   To-day would ye but hear His voice:

8. Harden not your heart as at Strife,
   Like the day of Trial in the desert;
9. When your fathers tempted Me,
   Proved Me, yea, saw My works.
10. Forty years I loathed that generation,
    And said: It is a people fickle of heart,
    And they know not My way;
11. So that I sware in My wrath:
    They shall not enter into My rest.

Venite

This is of the nature of a didactic hymn, like some of the Asaph Psalms. It commences with a summons to praise (1, 2), using technical ritual terms of the sacrifice. *With trumpet blast* (1), *glad shouting* (2), represent the Hebrew words for the great call to God, with trumpet and voice, to come in the sacrificial fire. *Thanksgiving* (2), the song for the Thank offering. *Psalms*, a word used in the old song, 2 Sam. 23 [1], for the writers of this group tend to use or revive old words. For verse 1 cf. 55 [1], 81 [1], 89 [25]. Then follows a glorification of God in the manner characteristic of this group for His might shown in the physical universe, and also for His uniqueness among the gods, which is really monotheism (3-5). For 3 cf. 95 [4], 97 [9]. Then the summons to worship is resumed and carried forward (6, 7), describing the attitudes of the worshipper, the same as among Moslems today; bowing down, prostrate with face to ground, kneeling (cf. 2 Chr. 5 [13], Dan. 5 [10]). 7 may be regarded as the utterance of the worshippers, a favorite picture of the relation of Israel to God (74 [1], 100 [3]). To the worshippers thus praying, and protesting their faithful obeisance, comes the summons to hear God's voice, and follow His religion (*way*) in fact, reminding them of God's punishment of their forefathers in the wilderness; the implication being that if they will now hear His voice the old promises will be fulfilled to them, but if not, the fulfilment will be withheld as of yore, and they like their wilderness forebears shall perish with hopes unfulfilled (8-11). The utterance is borrowed from Scripture, the Scriptures used being the same as in 78, on which this is dependent, JE and D (Ex. 17 [7], Num. 14 [23, 28-30], Dt. 6 [16], 12 [9], 33 [8]). *Strife* (8), Heb. *Meribah; Trial, Massah.* After verse 3 the Greek inserts the first line of 94 [14].

Verses 7-11 are quoted and commented on at length in Heb. 3 [7-11, 15], 4 [3, 7, 11]. This Psalm was the battle hymn of the Knights Templars. As the Venite it is the morning chant of the Western Church.

XCVI

O SING unto the LORD a new song: sing unto the LORD, all the earth.

2 Sing unto the LORD, bless his name: shew forth his salvation from day to day.

1. Sing to the LORD a new song,
   Sing to the LORD all the earth,
2. Sing to the LORD, bless His name,
   Tell from day to day His salvation;

3 Declare his glory among the heathen, his wonders among all people.

4 For the LORD is great, and greatly to be praised: he *is* to be feared above all gods.

5 For all the gods of the nations *are* idols: but the LORD made the heavens.

6 Honour and majesty *are* before him: strength and beauty *are* in his sanctuary.

7 Give unto the LORD, O ye kindreds of the people, give unto the LORD glory and strength.

8 Give unto the LORD the glory *due unto* his name: bring an offering, and come into his courts.

9 O worship the LORD in the beauty of holiness: fear before him, all the earth.

10 Say among the heathen *that* the LORD reigneth: the world also shall be established that it shall not be moved: he shall judge the people righteously.

11 Let the heavens rejoice, and let the earth be glad; let the sea roar, and the fulness thereof.

12 Let the field be joyful, and all that *is* therein: then shall all the trees of the wood rejoice

13 Before the LORD: for he cometh, for he cometh to judge the earth: he shall judge the world with righteousness, and the people with his truth.

3. Recount among the nations
His glory,
Among all the peoples His wonders.

4. For great is the LORD, and much to be praised,
Fearful is He above all gods.

5. For all the gods of the nations are not-gods,
But the LORD made the heavens.

6. Praise and honor are before Him,
Strength and beauty in His shrine.

7. Ascribe to the LORD, ye tribes of the nations,
Ascribe to the LORD glory and strength,

8. Ascribe to the LORD the honor of His name;
Bring oblation, and enter His courts.

9. Worship the LORD in holy array;
Quake before Him all the earth.

10. Tell among the nations, the LORD is king,
(The world is made fast that it shaketh not)
He judgeth the peoples in equity.

11. Let heaven rejoice, and earth exult,
The sea and its fulness roar;

12. Let the field make merry and all therein,
All trees of the forest shout for joy—

13. Before the LORD, for He is come,
For He is come to judge the earth.
He judgeth the world in righteousness,
And the peoples in His truth.

New Song

In the Greek there is the heading: *when the Temple is built after the Captivity. An ode to David;* which is apparently suggested by 1 Chr. 15, where this Psalm constitutes part of

the Psalm (vv. 23-33) sung by Asaph and his brethren when David brought in the Ark and set it in the Tent. *New song* (1), cf. Is. 42 [10], Ps. 33 [3], 40 [4]. *Tell* (2), the word used in Is. 40 [9], 41 [27], 52 [7] for the publication of glad tidings. 4 depends on 48 and 89 [7]. *Not-gods* (5), or things of nought, a phrase coined apparently by Isaiah to designate idols. From its use here it is clear that the references to other gods in this group of Psalms do not connote polytheism. *Made the heavens,* cf. Is. 42 [5] 7-9 almost word for word from 29. The text of 10 after the first line is uncertain. Compare the transcription in 1 Chr. 16 (cf. also 93 [1], 98 [9], 9 [8]). Some of the Latin fathers have as part of this verse: *The Lord hath reigned from the tree;* which Justin Martyr charges the Jews with erasing from the text. The line bracketed was apparently inserted from 93 [1], lines 1 and 3 constituting the original verse. Verse 11 meets us again in 98 [7] and 97 [1]; and the refrain (13) is also the refrain of the companion *new song,* 98.

In the use of the American Episcopal Church the Venite has been modified by substituting for verses 7[c]-11 of 95, verses 9-13 of 96.

XCVII

THE LORD reigneth; let the earth rejoice; let the multitude of isles be glad *thereof.*

2 Clouds and darkness *are* round about him: righteousness and judgment *are* the habitation of his throne.

3 A fire goeth before him, and burneth up his enemies round about.

4 His lightnings enlightened the world: the earth saw, and trembled.

5 The hills melted like wax at the presence of the LORD, at the presence of the Lord of the whole earth.

6 The heavens declare his righteousness, and all the people see his glory.

7 Confounded be all they that serve graven images, that boast themselves of idols: worship him, all *ye* gods.

1. The LORD reigneth, let the earth exult,
   Let many coasts be glad;
2. Clouds and darkness round about Him,
   Righteousness and justice the foundation of His throne;
3. Fire goeth before Him.
   And setteth a blaze round about His foes:
4. His lightnings have lightened the world,
   The earth saw and trembled;
5. Mountains melted like wax before the LORD,
   Before the Lord of all the earth;
6. The heavens declared His righteousness,
   And all the peoples saw His glory.

7. Be ashamed all servants of images,
   Ye that boast in not-gods,
   Worship Him all ye gods.

8 Zion heard, and was glad; and the daughters of Judah rejoiced because of thy judgments, O LORD.

9 For thou, LORD, *art* high above all the earth: thou art exalted far above all gods.

10 Ye that love the LORD, hate evil: he preserveth the souls of his saints; he delivereth them out of the hand of the wicked.

11 Light is sown for the righteous, and gladness for the upright in heart.

12 Rejoice in the LORD, ye righteous; and give thanks at the remembrance of his holiness.

8. Zion heard and was glad,
And the daughters of Judah exulted,
Because of Thy judgments, LORD;
9. For Tou, LORD, art Highest over all the earth,
Greatly exalted over all gods.

10. Lovers of the LORD hate evil.
Guarding the lives of His saints,
From the hand of the wicked He rescueth them.
11. Light is risen for the righteous,
And gladness for the upright of heart.
12. Be glad, ye righteous, in the LORD,
And offer thanks for a memorial of His holiness.

The Lord Is King

In the Greek this Psalm is headed: *To David when his land was restored;* that is, a Davidic song when the land was restored after the Captivity. Like 93 and 99 it commences, *The* LORD *is King.* He is represented enthroned in the thunderstorm, as at Horeb, judging all the earth (1-6). The heathen image worshippers are condemned and Judah triumphs in the judgment of the LORD, most high over divine as over human affairs (7-9). They that love the LORD and hate evil are consoled by the assurance of preservation and deliverance, and that a new era has begun, for which let them offer thank offerings (10-12). Numerous phrases of the other Psalms of the group are met in this Psalm. It uses or quotes also: 2, 89 [15]; 8, 48 [11]; 9, 47 [3,10]; 12, 32 [11], 30 [4]. Further, verse 1 is reminiscent of Ez. 27 [3, 15]; 2, of Dt. 4 [11], 5 [19]; 3, of 50 [3]; 4, of 77 [19]; 6, of 50 [6]; and 7, of Is. 42 [17], 44 [9, 11]. *Risen* (11), by change of one letter in the Hebrew, following the Greek. Verse 7 [c] appears to be used in Heb. 1 [6], and verse 10 in Rom. 12 [9].

XCVIII

O SING unto the LORD a new song; for he hath done marvellous things: his right hand, and his holy arm, hath gotten him the victory.

1. Sing to the LORD a new song,
For He hath wrought wonders.
His right hand hath gotten Him victory,
And His holy arm.

2 The LORD hath made known his salvation: his righteousness hath he openly shewed in the sight of the heathen.

3 He hath remembered his mercy and his truth toward the house of Israel: all the ends of the earth have seen the salvation of our God.

4 Make a joyful noise unto the LORD, all the earth: make a loud noise, and rejoice, and sing praise.

5 Sing unto the LORD with the harp; with the harp, and the voice of a psalm.

6 With trumpets and sound of cornet make a joyful noise before the LORD, the King.

7 Let the sea roar, and the fulness thereof; the world, and they that dwell therein.

8 Let the floods clap *their* hands: let the hills be joyful together

9 Before the LORD; for he cometh to judge the earth: with righteousness shall he judge the world, and the people with equity.

2. The LORD hath declared His salvation,
Hath showed in the sight of the nations His righteousness,
3. Hath remembered His love to Jacob,
And His truth toward the house of Israel;
All ends of the earth have seen the salvation of our GOD.

4. Shout to the LORD, thou whole earth!
Break forth, and cry, and sing;
5. Sing to the LORD with the harp—
With the harp and sound of song.
6. With trumpets and sound of the horn,
Shout before the LORD, the King.

7. Let the sea roar, and its fulness,
The land and its dwellers;
8. Let rivers clap the hand,
Let mountains cry, also,
9. Before the LORD,
For He is come to judge the earth.
He judgeth the world in righteousness,
And the peoples in equity.

Cantate

A second new song, full of phrases of the previous songs, with the references to ritual music and acts characteristic of this group, and the participation of nature in the joy characteristic of this group and of Deutero-Isaiah (cf. Is. 44^{23}, 55^{12}). *Victory* (1) *and salvation* (2, 3), the same word. The deliverance of Israel from captivity partakes of both. *Jacob* (2), so in the Greek. Cf. for this verse 89^{1}, Is. 52^{10}. *Shout* (4, 6), this is the sacrificial joy cry, accompanied with trumpets and horns (cf. Num. 10^{10}, 2 Chron. 15^{14}). *Clap the hand* (8), a most common accompaniment to such singing today. 9 is, with slight and characteristic changes, the same refrain as that of the other *new song* (96^{13}).

As the Cantate this Psalm is an evening hymn in Anglican use.

XCIX

THE LORD reigneth; let the people tremble: he sitteth *between* the cherubim; let the earth be moved.

2 The LORD *is* great in Zion; and he *is* high above all the people.

3 Let them praise thy great and terrible name; *for* it *is* holy.

4 The king's strength also loveth judgment; thou dost establish equity, thou executest judgment and righteousness in Jacob.

5. Exalt the LORD our GOD, and worship at his footstool; *for* he *is* holy.

6 Moses and Aaron among his priests, and Samuel among them that call upon his name; they called upon the LORD, and he answered them.

7 He spake unto them in the cloudy pillar: they kept his testimonies, and the ordinance *that* he gave them.

8 Thou answeredst them, O LORD our God: thou wast a God that forgavest them, though thou tookest vengeance of their inventions.

9 Exalt the LORD our God, and worship at his holy hill; for the LORD our God *is* holy.

1. The LORD reigneth, let peoples tremble;
   He inhabiteth the cherubim, let the earth shake.
2. The LORD is great in Zion,
   And exalted over all the peoples.
3. Let them give thanks to Thy name, great and terrible—
   Holy is He.

4. And the king's might loveth justice.
   Thou hast established equity (in Israel),
   Justice and righteousness Thou hast wrought in Jacob.
5. Exalt the LORD our GOD,
   And bow down at His footstool;
   Holy is He.

6. Moses and Aaron among His priests,
   And Samuel among them that call His name,
   Calling unto the LORD and He answereth them;
7. In a pillar of smoke He speaketh unto them.
   They kept His testimonies and the statute He gave them.
8. O LORD, our GOD, Thou answeredest them,
   A forgiving GOD wast Thou unto them,
   But vengeful against their follies.

9. Exalt the LORD, our GOD.
   And bow down at His holy mountain;
   For Holy is the LORD our GOD.

Holy Is He

The third hymn, commencing *The Lord reigneth* (cf. 93 [1] 97 [1]). Contrast the picture of the first verse with the first verse of 97. Cherubim (1), cf. 80 [1]. *Holy* (3), the special Jerusalem title (cf. Is. 6) of God, which has come down to Christians in the Lord's prayer, Hallowed be Thy name. *King's might* (4), as elsewhere King's *majesty*, etc., for king, express-

ing the particular attribute of royalty in mind. *Israel* (4), we should expect here to fill the measure either Israel, as in the previous Psalm, or Judah, as in Jeremiah, where Judah and Jacob are combined to designate the entire people. Cf. for thought also 11^{7}, 33^{5}. *Bow down* (5, 9), or worship; the footstool of the one is the holy mountain of the other, for Yahaweh lives in the height. In the closing stanza (6, 8) this liturgy is brought back to its beginning in 95, with the recall to ancient history and its lesson. There we heard the story of God's punishment of Israel's hardness of heart; now we are told how He listened to His priests when they called upon Him, vengeful against misdeeds, but ever ready to forgive when supplicated; and all are bidden to praise and bow down in the Temple, as the closing act of the liturgy, apparently a lengthy processional. Moses and Samuel (6), cf. Jer. 15^{1}; Samuel's calling, 1 Sam. 7^{9}, 12^{18}; forgiveness and vengeance (8), cf. Ex. 33^{9}, Num. 12^{5}.

C

A Psalm of praise for the Thank Offering.

MAKE a joyful noise unto the LORD, all ye lands.

2 Serve the LORD with gladness: come before his presence with singing.

3 Know ye that the LORD he *is* God: *it is* he *that hath* made us, and not we ourselves; *we are* his people, and the sheep of his pasture.

4 Enter into his gates with thanksgiving, *and* into his courts with praise: be thankful unto him, *and* bless his name.

5 For the LORD *is* good; his mercy *is* everlasting; and his truth *endureth* to all generations.

1. Shout to the LORD, all earth.
2. Serve the LORD with gladness,
   Come before Him with a song.
3. Know that the LORD, He is GOD;
   He hath made us, His we are,
   His people and sheep of His pasture.
4. Come into His gates with thanksgiving.
   His courts with praise,
   Give thanks to Him, bless His name;
5. For the LORD is good, everlasting His love,
   And His truth for ever and aye.

For the Thank Offering

This is, as its heading states, a Psalm for the thank offering. It resembles the Psalms of the preceding group, and apparently represents the same influences. The caption (1) is a summons to all the world to lift the sacrificial praise shout (cf. $95^{4,6}$). The following verses (2, 3) reflect

Dt. 12[47], 4[35], together with Ps. 74[1, 2], 95[2, 7]. For 4 cf. 95[2], 96[2]. Verse 5 was the ancient technical thank offering cry (Jer. 33[11]), uttered when the fire appeared (2 Chr. 5[13], 7[13]; cf. also Ezr. 3[11], 1 Mac. 4[24]).

As the Jubilate this is a morning chant of the Western Church.

CI

A Psalm of David.

I WILL sing of mercy and judgment: unto thee, O LORD, will I sing.

2 I will behave myself wisely in a perfect way. O when wilt thou come unto me? I will walk within my house with a perfect heart.

3 I will set no wicked thing before mine eyes: I hate the work of them that turn aside; *it* shall not cleave to me.

4 A froward heart shall depart from me: I will not know a wicked *person.*

5 Whoso privily slandereth his neighbour, him will I cut off: him that hath a high look and a proud heart will not I suffer.

6 Mine eyes *shall be* upon the faithful of the land, that they may dwell with me: he that walketh in a perfect way, he shall serve me.

7 He that worketh deceit shall not dwell within my house: he that telleth lies shall not tarry in my sight.

8 I will early destroy all the wicked of the land; that I may cut off all wicked doers from the city of the LORD.

1. Love and justice I would sing!
   To Thee, oh LORD, would I chant!
2. I would recite in the perfect way!

   When wilt Thou come to me?
   I walk in perfectness of heart in my house.
3. I set before mine eyes no wicked thing,
   Faithless dealing I hated, it cleaveth not unto me.
4. A forward heart is far from me; evil I know not.

5. Who secretly slandereth his neighbor, him I destroy.
   The proud of look and haughty of heart, him I endure not.
6. Mine eyes are on the faithful of the land, that they may dwell with Me.
   Who walketh in the perfect way, he is My minister,
7. Who practiseth guile, dwelleth not in My house.
   Who telleth lies, hath no place before Me.
8. Betimes I will destroy all the godless of the land,
   To cut off from the city of the LORD all worshippers of idols.

The Perfect Way

A Psalm of the virtues which will ensure to the Jews the presence of God in their midst. It is the assertion of the need of orthodoxy and of true religion to maintain and build up the little Jewish state in the midst of heathen neighbors, and against the encroachments of vice and idolatry. It is an instruction in the form of a liturgy. The first stanza (1-2[a]) opens the Psalm in a familiar way with words of song, here

three in number, the last the root which we have in the musical titles of a number of Psalms, *maskil,* a terminus technicus for a particular form of musical rendering (see Introduction), here rendered *recite* (2). *Love and justice* (1), the old virtues commended by the prophets (cf. Hos. 12 [6], Jer. 9 [24]). *Perfect way* (2): *way* is a Deuteronomic term for the true religion, which we have found in use in a number of Psalms dependent on Deuteronomic influence. The phrase is here developed further, and means the perfectness of that religion (cf. 119 [1]). The second stanza (2 [b-4]) appeals to God to come, and puts into the mouth of the worshipper a confession of perfectness of heart, basing on 1 K. 9 [4], Yahaweh's promise to Solomon after the building of the Temple, 1 K. 8 [60]. The Psalm is entitled *of David,* which means not literally of David, but designates the Psalm as intended for use in the Davidic ritual of the Temple prepared for by him and built by Solomon. It is to be observed that as we proceed in the Psalter we find the Scriptures, as it were, growing behind them. It may be that the heading *of David* applies also to 102, the two constituting one liturgy, related to one another somewhat as 1 K.. 9 [61], and 1 K. 8 [46-53]: one a confession of perfectness, setting forth the ideal; the other a confession of sin, for there is not that doth not sin, to accompany the sacrifice of atonement. Next follows from GOD'S side the statement (5-7) of what He requires of His *ministers* (6), a term regularly used of the levitical priests (Dt. 10 [8], 2 [5], Jer. 33 [22]); and connected with this the statement of what He will not abide, ending with the promise (8) shortly to eliminate the ungodly and idolaters. *Betimes,* literally *at mornings,* suggesting an allusion to the morning sacrifice. The whole is a picture of the righteousness of ideal Israel.

CII

A Prayer of the afflicted, when he is overhelmed, and poureth out his complaint before the LORD.

HEAR my prayer, O LORD, and let my cry come unto thee.

2 Hide not thy face from me in the day *when* I am in trouble; incline thine ear unto me: in the day *when* I call answer me speedily.

A prayer of affliction, when a man fainteth and poured out his plaint before the LORD.

1. LORD, hear my prayer,
   And let my crying come unto Thee.

2. Hide not Thy face from me;
   In the day of my straits incline to me Thine ear;
   In the day I call speedily answer me.

3 For my days are consumed like smoke, and my bones are burned as a hearth.

4 My heart is smitten, and withered like grass; so that I forget to eat my bread.

5 By reason of the voice of my groaning my bones cleave to my skin.

6 I am like a pelican of the wilderness: I am like an owl of the desert.

7 I watch, and am as a sparrow alone upon the housetop.

8 Mine enemies reproach me all the day; *and* they that are mad against me are sworn against me.

9 For I have eaten ashes like bread, and mingled my drink with weeping,

10 Because of thine indignation and thy wrath: for thou hast lifted me up, and cast me down.

11 My days *are* like a shadow that declineth; and I am withered like grass.

12 But thou, O LORD, shalt endure for ever; and thy remembrance unto all generations.

13 Thou shalt arise, *and* have mercy upon Zion: for the time to favour her, yea, the set time, is come.

14 For thy servants take pleasure in her stones, and favour the dust thereof.

15 So the heathen shall fear the name of the LORD, and all the kings of the earth thy glory.

16 When the LORD shall build up Zion, he shall appear in his glory.

17 He will regard the prayer of the destitute, and not despise their prayer.

3. For my days are vanished in smoke,
And my bones like fuel are charred.
4. Blighted like the grass, and dried up is my heart;
For I have forgotten to eat my bread;
5. Thru the voice of my groaning my bones clave to my flesh.

6. I am like a pelican of the wilderness;
I am become like an owl of the ruins.
7. I have watched till I am like a lone bird on the roof.
8. All the day my foes reviled me,
They that profane me have made me a curse.

9. For ashes have I eaten like bread,
And mingled my drink with my tears,
10. Because of Thy wrath and fury,
For Thou hast taken me up and cast me away.
11. My days are like a lengthening shadow,
And I am dried up like grass.

12. And Thou, LORD, abidest forever.
And Thy memorial to all ages.
13. Do Thou arise, show mercy to Zion,
For it is time to pity her, for the feast is come;
14. For Thy servants love her stones,
And her very dust they pity.

15. And the nations would fear the name of the LORD,
And all the kings of the earth His glory;
16. If the LORD builded Zion,
Appeared in His glory,
17. Accepted the prayer of the destitute,
And despised not their petition.

18 This shall be written for the generation to come: and the people which shall be created shall praise the LORD.

19 For he hath looked down from the height of his sanctuary; from heaven did the LORD behold the earth;

20 To hear the groaning of the prisoner; to loose those that are appointed to death;

21 To declare the name of the LORD in Zion, and his praise in Jerusalem;

22 When the people are gathered together, and the kingdoms, to serve the LORD.

23 He weakened my strength in the way; he shortened my days.

24 I said, O my God, take me not away in the midst of my days: thy years *are* throughout all generations.

25 Of old hast thou laid the foundation of the earth: and the heavens *are* the work of thy hands.

26 They shall perish, but thou shalt endure: yea, all of them shall wax old like a garment; as a vesture shalt thou change them, and they shall be changed:

27 But thou *art* the same, and thy years shall have no end.

28 The children of thy servants shall continue, and their seed shall be established before thee.

18. This shall be written for an after age,
And a people unborn shall praise Yah:
19. That He looked from His holy height,
The LORD from heaven beheld the earth,
20. To hear the groans of the captives,
To release those doomed to death;
21. To tell in Zion the name of the LORD,
And His praise song in Jerusalem,
22. When peoples are gathered together,
And kingdoms, to serve the LORD.
23. He brought down in the way my strength,
He shortened my days.
24. I say: My God, take me not away in the midst of my days;
To endless ages are Thy years.
25. Aforetime Thou foundedst the earth,
And the work of Thine hands are the heavens;
26. They shall perish, but Thou endurest,
And they all shall wax old like a garment;
27. Like clothing Thou changest them, and they change;
But Thou art the same and Thy years have no end.
28. Let the sons of Thy servants abide,
And their seed be established before Thee.

A Solemn Penitential

As indicated by the heading this was a penitential for use at one of the stated feasts or solemn days of popular gathering in the post-exilic period. The general conditions are such as are pictured in Neh. 1. The prayer itself might well be based on Solomon's prayer in 1 K. 8. The introductory stanza (1, 2) is full of phrases familiar in the earlier Psalms. The

grass image, so prominent in the Prayer of Moses, is used freely in this Psalm, as also the creation motive, familiar both in those Psalms and in Deutero-Isaiah. The figures of worn-out garments, and the new heavens appear in Is. 51 [6], 65 [17], 66 [22].

Verses 1-2 are the opening appeal; 3-11 the lament. *Pelican* (6), following the Greek. The identification is not certain. This verse made the pelican a symbol of Christ in the early Church. *Curse* (8); have made Jerusalem a name to curse by because of its ruin and misery. *Cast me away* (10), cf. Jer. 7 [15], where this phrase is used of the nations Yahaweh had destroyed. Verses 12-22, the appeal, based on the abidingness of Yahaweh, by whose display of His power in the restoration of Zion His name shall be made great among the nations, and all peoples shall worship Him in Jerusalem. *Feast* (13), time of assembly or solemn day, i. e., the festival at which the people gathered and at which this Psalm was sung. The appeal closes with a half assumption of favorable answer (18-22), which is developed further along the same lines of thought in the closing stanza (23-27). God's everlastingness, which is the special basis of appeal, in contrast with His people's transitoriness, is here emphasized by comparison of it with the duration of the apparently changeless heavens. 28 is the benediction.

PSALMS CIII—CVII

These five Psalms stand under one heading, *of David,* prefixed to 103, and constitute one liturgy for the thank offerings of the Pilgrims coming up to Jerusalem out of the Dispersion at one of the great pilgrim festivals, Tabernacles or Passover, presumably the former. We are here in general in the same spiritual atmosphere as in Ps. 90-99. It is the period of Law. We base on that and use preceding writings in general to an extent and in a maner unknown in the earlier books; but the Law book used is the combination of Yahawistic and Elohistic codes with Deuteronomy, known to critics as JED, and not the Priest Code (P), or the completed Hexateuch, while the history beyond Joshua is Judges and Kings, collections made under the influence of Deuteronomy. We use freely earlier Psalms, and are in the atmosphere of Deutero-Isaiah (Is. 40-66), and also, in the latter part of the collection especially, of Job. In general the period is one of spiritual

enjoyment. Israel, delivered from captivity, is thankful and hopeful, looking forward to greater things, content with its relation to God. Although it has sins to confess and misery to complain of, it is no longer overwhelmed by the former, and is confident of ultimate deliverance from the latter. Our group, 103-107, shows, however, considerable advance over the earliest group of this collection, 90-99, the latter apparently representing the time immediately succeeding the rebuilding of the Temple; the former a time more nearly approximating that following Nehemiah, a century later, when the Priest Code was near at hand, and Deutero-Isaiah and Job had reached completion, when pilgrimage to Jerusalem had become an important factor in religious life, and Jews of the Dispersion were to be found in the Mediterranean coast lands as well as in Egypt and Babylonia.

This liturgy commences with two *Bless the Lord* praise songs (103, 104), from the similarities of vocabulary and syntax apparently by the same hand, and both poetically of a high order. The first (103) sets forth the glory of God in His character and attributes of compassion and loving kindness; the second (104) His wonders of power and love displayed in the creation and conservation of the world. Then follow the thank Psalms, 105-107, the two latter using the technical formula of the thank offering ritual. Ps. 105, after an introductory praise song which connects it with 104, proceeds to set forth the wonders of God in His dealings with Israel, in the form of rhymed narrative of inferior poetic character, from the time of the covenant with the patriarchs and the days of wandering in Canaan, through the Egyptian deliverance and the 40 years wandering in the wilderness, up to God's gift of Canaan to Israel on condition that Israel shall keep God's laws. Ps. 106, after an introductory prayer and praise song connecting it with the preceding, takes up the historical narrative in the form of a confession of sins, telling of Israel's failure to fulfil this condition, its persistent rebellions and back-slidings and God's continual compassion and long suffering, up to and including the deliverance from the Babylonian captivity. As poetry the rhymed narrative of the latter is superior to that of the preceding Psalm, indicating a different hand. The concluding Psalm (107), different in metrical composition from any of the preceding, but which unifies the liturgy, and is, I presume, from the hand of the Psalmist who combined these five Psalms to form

one whole, is the summons to the Pilgrims, who are come from the four quarters to Jerusalem for the annual festival, to offer their thank offerings, and was the culmination of the ritual of that thank offering.

As pointed out in the Introduction, some time before the period of the Chronicler the Psalms after 90, which Psalms by that time presumably extended through 134, were divided into two books, to make the Temple hymnal correspond with the Law in its five-fold division. This division was made mechanically by counting off as many Psalms, 17, as there were in the preceding book; hence the infelicitous division between books 4 and 5, which now separates Ps. 107 from the remaining Psalms of this liturgy. Incidentally the method of division shows that the manuscript dislocation by which the Prayers of David (51-72) were interjected into the Psalms of Asaph (50, 73-83) already existed at this time, as we know from the Septuagint that it did when that translation into Greek was made.

As pointed out in the Introduction also the evidence that this book division was made before the time of the Chronicler is contained in 1 Chr. 16^{8-35}, a festival hymn composed of Ps. 105^{1-15}, 96^{1-13}, and $106,^{1, 47, 48}$, the last two verses being the doxology of the book, added to Ps. 106 when the present book division was made. Incidentally, also by the Chronicler's combination of these three Psalms, this composite Psalm is evidence of the existence in one book of the Psalms of which it is composed.

CIII

A Psalm of David.

BLESS the LORD, O my soul: and all that is within me, *bless* his holy name.

2 Bless the LORD, O my soul, and forget not all his benefits:

3 Who forgiveth all thine iniquities; who healeth all thy diseases;

4 Who redeemeth thy life from destruction; who crowneth thee with lovingkindness and tender mercies;

5 Who satisfieth thy mouth with good *things; so that* thy youth is renewed like the eagle's.

1. Bless the LORD, O my soul,
   And all that is within me bless
   His holy name.
2. Bless the LORD, O my soul,
   And forget not all His benefits.
3. Who forgiveth all thy guilt,
   And healeth all thy sicknesses;
4. Who saveth thy life from destruction,
   And crowneth thee with love and kindness;
5. Who satisfieth thy mouth with good things,
   Renewing like the eagle's thy youth.

6 The LORD executeth righteousness and judgment for all that are oppressed.

7 He made known his ways unto Moses, his acts unto the children of Israel.

8 The LORD *is* merciful and gracious, slow to anger, and plenteous in mercy.

9 He will not always chide: neither will he keep *his anger* for ever.

10 He hath not dealt with us after our sins; nor rewarded us according to our iniquities.

11 For as the heaven is high above the earth, *so* great is his mercy toward them that fear him.

12 As far as the east is from the west, *so* far hath he removed our transgressions from us.

13 Like as a father pitieth *his* children, *so* the LORD pitieth them that fear him.

14 For he knoweth our frame; he remembereth that we *are* dust.

15 *As for* man, his days *are* as grass: as a flower of the field, so he flourisheth.

16 For the wind passeth over it, and it is gone; and the place thereof shall know it no more.

17 But the mercy of the LORD *is* from everlasting to everlasting upon them that fear him, and his righteousness unto children's children;

18 To such as keep his covenant, and to those that remember his commandments to do them.

19 The LORD hath prepared his throne in the heavens; and his kingdom ruleth over all.

6. The LORD executeth righteousness,
And justice toward all the oppressed.
7. He showeth His ways unto Moses,
His works to the children of Israel.
8. Merciful and gracious is the LORD,
Long-suffering and abounding in love.
9. He will not alway chide,
Nor keepeth wrath for ever.
10. He hath not dealt with us after our sins,
Nor rewarded us after our iniquities.

11. For as heaven is high above earth,
So great is His love toward them that fear Him.
12. As remote as the east from the west,
He removed our iniquities from us.
13. Like as a father pitieth his children,
The LORD pitieth all that fear Him.

14. For He knoweth how we are made,
Is mindful that we are dust.
15. The days of man are as grass;
As a flower of the field, so he flowereth.
16. For a wind hath passed over it, and it is not,
And its place shall know it no more.
17. But the love of the LORD is from ever and to ever,
Even unto them that fear Him,
And His righteousness unto children's children,
18. To them that keep His covenant,
And remember His precepts to do them.

19. The LORD hath fixed His throne in heaven,
And His kingdom ruleth over all.

20 Bless the LORD, ye his angels, that excel in strength, that do his commandments, hearkening unto the voice of his word.

21 Bless ye the LORD, all *ye* his hosts; *ye* ministers of his, that do his pleasure.

22 Bless the LORD, all his works in all places of his dominion: bless the LORD, O my soul.

20. Bless the LORD, ye angels of His,
Mighty in strength, doing His word (to hear the voice of His word).
21. Bless the LORD, all ye His hosts,
His servants doing His pleasure.
22. Bless the LORD, all works of His,
In all places of His dominion.
Bless the LORD, O my soul.

Compassion

This is the Compassion Psalm, emphasizing the loving kindness and compassion of the Lord (Ex. 34 [6]), phraseology which so impressed Mohammed that it became the characteristic description of God in Islam. It is a favorite Psalm of the Christian Church, and verses 1-4, 20-22 constitute the chant known as Benedic, Anima Mea. The theme is God's perpetual mercy toward Israel, whom He keeps ever young, covering and forgiving his sins on the one condition that he keep the precepts given through Moses; good Deuteronomic doctrine. Besides Deuteronomy it uses from the Pentateuch the Judean (J) and Israelite (E) narratives, but not the Priest Code (P), and therefore antedates the time of Ezra (cf. 2 and Dt. 6 [12], 8 [11]; 3 and Ex. 34 [7], 15 [26]; 8 and Ex. 34 [16]; 14 and Gen. 3 [19]; 18 and Ex. 20 [6]). Like the Prayer of Moses it uses the grass motive familiar in the earlier part of Deutero-Isaiah, and gives a great prominence to angels (cf. 15-17 with Ps. 90 [5, 6], and Is. 40 [6-8]; cf. also 5 and Is. 40 [31]; 9 and Is. 57 [16], Jer. 3 [12]; 11 and Is. 55 [9]; 16 and Job 7 [10]). It is later than all of these. It needs no analysis; being a continuous praise song, introduced by 2 and terminated by 4 blessings. *Mouth* (5); the text is unintelligible. Apparently the eagle was believed to be reborn, or rejuvenated, like the Phoenix of classic story. *Precepts* (18); the first appearance of this word, common in the later legalistic Psalms (19[b], 111, 119). *To hear,* etc. (20), apparently a gloss. This Psalm contains numerous so-called Aramaisms and late uses, but as poetry it ranks high.

CIV

BLESS the LORD, O my soul. O LORD my God, thou art very great; thou art clothed with honour and majesty:

1. Bless the LORD, O my soul!
LORD, my GOD, very great art Thou,
In honor and glory art Thou robed;

2 Who coverest *thyself* with light as *with* a garment: who stretchest out the heavens like a curtain:

3 Who layeth the beams of his chambers in the waters: who maketh the clouds his chariot: who walketh upon the wings of the wind:

4 Who maketh his angels spirits; his ministers a flaming fire:

5 *Who* laid the foundations of the earth, *that* it should not be removed for ever.

6 Thou coveredst it with the deep as with a garment: the waters stood above the mountains.

7 At thy rebuke they fled; at the voice of thy thunder they hasted away.

8. They go up by the mountains; they go down by the valleys unto the place which thou hast founded for them.

9 Thou hast set a bound that they may not pass over; that they turn not again to cover the earth.

10 He sendeth the springs into the valleys, *which* run among the hills.

11 They give drink to every beast of the field: the wild asses quench their thirst.

12 By them shall the fowls of the heaven have their habitation, *which* sing among the branches.

13 He watereth the hills from his chambers: the earth is satisfied with the fruit of thy works.

14 He causeth the grass to grow for the cattle, and herb for the service of man: that he may bring forth food out of the earth;

15 And wine *that* maketh glad the heart of man, *and* oil to make *his* face to shine, and bread *which* strengtheneth man's heart.

2. Donning light as a vesture,
Extending heaven as a curtain;
3. Laying in the waters the beams of His chambers,
Making clouds His chariot,
Travelling on wings of wind,
4. Making His angels winds,
His ministers flaming fire.

5. He founded the earth in its place,
Unmoved for ever and aye,
6. With the deep as a robe Thou coveredst it,
On the mountains the waters stand;
7. At Thy rebuke they flee,
At the voice of Thy thunder they scatter—
8. Mountains rise, valleys sink—
To the place that Thou didst appoint them.
9. A bound Thou hast set that they pass not,
Return not to cover the earth.

10. He sendeth forth springs in the valleys;
Between mountains they flow;
11. They give drink to all beasts of the field,
Wild asses quench their thirst;
12. By them dwell the fowl of heaven,
Among the boughs they give song.
13. He watereth mountains from His chambers,
Of the fruit of Thy works earth is full.

14. He causeth grass to grow for the cattle,
And herbage for the service of man,
To bring forth bread from the earth,
15. (And wine gladdeneth man's heart.)
To make his face shine with oil.
(And bread strengtheneth man's heart.)

16 The trees of the LORD are full *of sap;* the cedars of Lebanon, which he hath planted;

17 Where the birds make their nests: *as for* the stork, the fir trees *are* her house.

18 The high hills *are* a refuge for the wild goats; *and* the rocks for the conies.

19 He appointed the moon for seasons: the sun knoweth his going down.

20 Thou makest darkness, and it is night: wherein all the beasts of the forest do creep *forth.*

21 The young lions roar after their prey, and seek their meat from God.

22 The sun ariseth, they gather themselves together, and lay them down in their dens.

23 Man goeth forth unto his work and to his labour until the evening.

24 O LORD, how manifold are thy works! in wisdom hast thou made them all: the earth is full of thy riches.

25 *So is* this great and wide sea, wherein *are* things creeping innumerable, both small and great beasts.

26 There go the ships: *there is* that leviathan, *whom* thou hast made to play therein.

27 These wait all upon thee; that thou mayest give *them* their meat in due season.

28 *That* thou givest them they gather: thou openest thine hand, they are filled with good.

29 Thou hidest thy face, they are troubled: thou takest away their breath, they die, and return to their dust.

16. The trees of the Almighty have their fill,
Cedars of Lebanon that He planted,
17. Where birds make their nest;
The Storks, whose home is firs;
18. The high hills for the wild-goats;
Rocks a refuge for the conies.

19. He made the moon for seasons,
The sun knoweth his setting;
20. Thou makest darkness, that it is night,
Wherein all beasts of the forest prowl;
21. The lions roaring for prey,
To seek from God their food.
22. The sun riseth, they hide away,
And lay them down in their dens;
23. Man goeth forth to his work,
To his labor until evening.

24. (How manifold Thy works, LORD!
In wisdom Thou madest them all.)

The earth is full of Thy creatures;
25. Yonder the sea, great and wide extending,
Where are moving things unnumbered,
Creatures small and great;
26. Where the ships make their course;
That leviathan thou formedst to play with.

27. All of them wait upon Thee,
To give them their food at its time;
28. Thou givest them, they gather;
Thou openest Thine hand, they are sated with good;
29. Thou hidest Thy face, they are troubled;
Thou resumest their breath, they perish,
And unto their dust they return.

30 Thou sendest forth thy spirit, they are created: and thou renewest the face of the earth.

31 The glory of the LORD shall endure for ever: the LORD shall rejoice in his works.

32 He looketh on the earth, and it trembleth: he toucheth the hills, and they smoke.

33 I will sing unto the LORD as long as I live: I will sing praise to my God while I have my being.

34 My meditation of him shall be sweet: I will be glad in the LORD.

35 Let the sinners be consumed out of the earth, and let the wicked be no more. Bless thou the LORD, O my soul. Praise ye the LORD.

30. Thou sendest forth Thy breath, they are created,
And Thou renewest the face of the ground.

31. Be the glory of the LORD for ever;
Let the LORD rejoice in His works!

32. Who looketh at the earth, and it trembleth;
He toucheth the mountains, and they smoke.

33. Let me sing to the LORD as long as I live,
Make music to my GOD while I have any being;

34. Be my musing sweet to Him!
I would rejoice in the LORD.

35. Let sinners cease from the land,
And the godless exist no more.

Bless the LORD, O my soul!
(Hallelu-Yah.)

Creation

Like the preceding, this begins and ends with a "bless the Lord, O my soul," but while in 103 the blessing is worked into the texture of the Psalm, here it is merely a liturgical prefix and suffix. It is tempting to think that the Compassion Psalm was intended for evening, this Creation Psalm for morning use in the great liturgy. The theme of this Psalm is the glory of God in creation, a favorite post-exilic theme, as in Deutero-Isaiah (40^{22}), Job ($38^{6,\ 11}$), Proverbs (8^{29}), and Gen. (1); but cf. also Am. $9^{6,\ 8}$, Gen. 2. Our Psalm has marked resemblances to Gen. 1, but equally marked differences. Here we lack the characteristic seven days, and while God first creates light, the second creative act is not of the firmament, but the liberation of earth from the waters of chaos (*tehom, deep*), with which God has covered it. It emerges at the voice of His thunders, part of the waters descending to form the abyss, from which come springs to water the valleys, part ascending to be absorbed in God's upper chambers, to descend in rain to water the mountains. The picture of the process by which earth was made habitable (10-18) is quite

unlike in arrangement and conception the account of the similar process in Genesis. On the other hand, the purpose of the creation of moon and sun in our Psalm is strikingly like that presented in Genesis, 4th day, and Yahaweh's joy in His creation (31) is like His approval of His creation in Gen. 1^{31}. But while in Genesis creation was an act complete for all time, here it seems to be conceived of rather as a continuous process. God does not set off the completed earth apart from himself, but it remains as it were dependent on Him for continued life and growth. And indeed in this recognition of creation as a continuous dependence on God our Psalm seems unique. Apparently with certain of the material used in Gen. 1 our Psalmist was familiar, but that material had not yet assumed its final form. He knew and used Am. 9, and Deutero-Isaiah, and perhaps Job.

The first stanza (1-4) pictures the creation of light and the heavens, days 1 and 2 of Gen. 1, but differently handled, with a wealth of allusions and richness of imagery, and an anthropomorphism quite unlike the latter. *Extending heaven* (2), cf. Is. 40^{22}. *Chambers* (3), i. e., the roof or upper chambers, the top story, where Yahaweh dwells, above the waters above the heavens, on which its supporting beams rest, cf. Am. 9^{6}. For the remainder of this verse cf. 18^{10}, and Is. 19^{1}. It is somewhat uncertain whether in verse 4 *angels* and *ministers* are primary and *winds* and *fire* secondary objects, or the reverse. For this verse cf. perhaps 2 K. 2^{11}, 6^{17}. It is cited in Heb. 1^{7}. The second stanza (5-9) represents the creation of the world in a manner, as stated above, quite different from Gen. 1. When God originally created it, founding it in its place, it was submerged in the great deep. At God's voice of thunder (cf. 18^{13-15}) the waters were driven back, and the earth emerged with its mountains and valleys, and the deep was barred in, part of it above, part beneath the earth. From the latter (stanza 3, verses 10-13) come the springs and streams (10) in the valleys, which water the wild beasts and birds; out of the former God from His upper chambers waters the mountains with rain (13). Stanza 4 (14-18) describes the provision of plants and trees for cattle and men, whose existence is presupposed; grass for cattle, bread and the olive for man. $15^{a, c}$, in a different construction from the rest, 15^{c} also repeating 14^{c}, may be interpolations or glosses. It should be said, however, that change of construction, of mood

and of person are intentionally frequent in this Psalm. Trees also which bear no fruit He makes for birds, and even the rough and barren rocks have their use. *Almighty* (16), Heb. *Shaddai,* an ancient title of God, following the indications of the Greek translation. The Heb. text reads Yahaweh. *Conies* (18), or rock badgers, *hyrax syriacus.* Moon and sun were created (19-23), the moon to fix the seasons of the year, including feasts and fasts, the sun to form day and night, the latter of which is for the wild, the former for man. The roaring of the lions (21) is interpreted as their cry to God for food. Verse 24 [a, b] may be a gloss or interpolation of one who thus interjects his admiration of the wonders of creation here described (cf. 40 [5], Pr. 3 [19]). Compare with this the following from one of the earliest of the Persian Gathas (Yasña XLIV): "This I ask Thee, O Ahura! Tell me aright: Who by generation was the first father of the Righteous Order? Who gave the sun and stars their way? Who established that whereby the noon waxes, and whereby she wanes, save Thee? These things, O Great Creator, would I know, and others likewise still.

"This I ask Thee, O Ahura, tell me aright: Who from beneath hath sustained the earth and the clouds above that they do not fall? Who made the waters and the plants? Who to the wind has yoked on the storm clouds, the swiftest and fleetest two? Who, O Great Creator, is the inspirer of the good thought?

"This I ask Thee, O Ahura! Tell me aright: Who as a skilful artisan made the light and the darkness? Who, as thus skilful, hath made sleep and the waking? Who dawnings, noontides and midnight, monitors to man, duty's guides?"

The next stanza (24 [c]-26) adds to the creatures of earth those of the sea, noting as especially wonders of the sea ships and Leviathan (26). *Play with,* i. e., created by God for His amusement; or to *sport therein,* i. e., created by God that He may disport Himself therein. A comparison with Job 41 [5] seems to give the preference to the former interpretation, in which case the Leviathan would seem to be rather the crocodile as described in Job (41) than the actual mythical Leviathan monster (74 [14] and Job 11 [15]), cf., however, Gen. 1 [21]. The following stanza (27-30) deals with the creatures of both land and water and their dependence on Yahaweh for all things. Verses 29, 30 express the same view of the origin

of life as the anthropomorphic creation story of Gen. 2, that men and beasts are made of dust into which God has breathed His breath (cf. Gen. 2^{17}, 3^{19}). *Resumest* (29), literally *gatherest*. Verses 31-34 constitute the final praise outburst, and 35 is the curse, as in the old psalmody. Verse 31, cf. Gen. 1^{31}. God's glory is displayed as at Horeb by earthquake and lightning (32). For 33 cf. 146^{2}. *Hallelu-Yah* (35) belongs with the following Psalm, as in the Greek.

CV

GIVE thanks unto the LORD; call upon his name: make known his deeds among the people.

2 Sing unto him, sing psalms unto him: talk ye of all his wondrous works.

3 Glory ye in his holy name: let the heart of them rejoice that seek the LORD.

4 Seek the LORD, and his strength: seek his face evermore.

5 Remember his marvellous works that he hath done; his wonders, and the judgments of his mouth;

6 O ye seed of Abraham his servant, ye children of Jacob his chosen.

7 He *is* the LORD our God: his judgments *are* in all the earth.

8 He hath remembered his covenant for ever, the word *which* he commanded to a thousand generations.

9 Which *covenant* he made with Abraham, and his oath unto Isaac;

10 And confirmed the same unto Jacob for a law, *and* to Israel *for* an everlasting covenant:

11 Saying, Unto thee will I give the land of Canaan, the lot of your inheritance:

12 When they were *but* a few men in number; yea, very few, and strangers in it.

1. Give thanks to the LORD, call on His name,
   Make known among the peoples His doings.
2. Sing to Him, chant to Him,
   Muse on all His wonders.
3. Glory in His holy name,
   Let the heart of them that seek the LORD be glad.
4. Inquire of the LORD and His might,
   Seek His face alway;
5. Remember His wonders that He wrought,
   His portents and the judgments of His mouth,
6. Seed of Abraham, His servant,
   Children of Jacob, His chosen.
7. He is the LORD, our GOD,
   In all the earth are His judgments.
8. He hath remembered for ever His covenant,
   The word He commanded to a thousand generations,
9. Which He cut with Abraham,
   And His oath to Isaac;
10. And He ordained it to Jacob for a statute,
    To Israel a perpetual covenant;
11. Saying, To thee I give the land of Canaan,
    The lot of your inheritance;
12. When they were few in number,
    As nought, and strangers therein.

13 When they went from one nation to another, from *one* kingdom to another people;

14 He suffered no man to do them wrong: yea, he reproved kings for their sakes;

15 *Saying,* Touch not mine anointed, and do my prophets no harm.

16 Moreover he called for a famine upon the land: he brake the whole staff of bread.

17 He sent a man before them, *even* Joseph, *who* was sold for a servant:

18 Whose feet they hurt with fetters: he was laid in iron:

19 Until the time that his word came: the word of the LORD tried him.

20 The king sent and loosed him; *even* the ruler of the people, and let him go free.

21 He made him lord of his house and ruler of all his substance:

22 To bind his princes at his pleasure; and teach his senators wisdom.

23 Israel also came into Egypt; and Jacob sojourned in the land of Ham.

24 And he increased his people greatly; and made them stronger than their enemies.

25 He turned their heart to hate his people, to deal subtilely with his servants.

26 He sent Moses his servant; *and* Aaron whom he had chosen.

27 They shewed his signs among them, and wonders in the land of Ham.

28 He sent darkness, and made it dark; and they rebelled not against his word.

13. And they went about from nation to nation,
From a kingdom to another people.
14. He suffered none to oppress them,
And for them rebuked kings:
15. Touch not Mine anointed,
And My prophets harm not.

16. And He called a famine on the land,
All the staff of bread He brake.
17. He sent a man before them,
Joseph, sold for a slave.
18. They humbled with fetters his feet,
Into irons he was cast;
19. Until the time his saying came true
The word of the LORD proved him.
20. A king sent and loosed him,
A ruler of peoples, and set him free;
21. He made him lord of his house,
And ruler of all his substance;
22. To bind his princes at his will,
And that he might teach his elders.

23. And Israel came into Egypt,
And Jacob sojourned in the land of Ham;
24. And He increased His people greatly,
And made him stronger than Egypt.
25. He turned their heart to hate His people,
To break faith with His servants.
26. He sent Moses, His servant,
Aaron whom He had chosen.
27. They put among them the words of His signs,
And portents in the land of Ham.

28. He sent darkness and it was dark,
But they rebelled against His words.

29 He turned their waters into blood, and slew their fish.

30 Their land brought forth frogs in abundance, in the chambers of their kings.

31 He spake, and there came divers sorts of flies, *and* lice in all their coasts.

32 He gave them hail for rain, *and* flaming fire in their land.

33 He smote their vines also and their fig trees; and brake the trees of their coasts.

34 He spake, and the locusts came, and caterpillars, and that without number,

35 And did eat up all the herbs in their land, and devoured the fruit of their ground.

36 He smote also all the firstborn in their land, the chief of all their strength.

37 He brought them forth also with silver and gold: and *there was* not one feeble *person* among their tribes.

38 Egypt was glad when they departed: for the fear of them fell upon them.

39 He spread a cloud for a covering; and fire to give light in the night.

40 *The people* asked, and he brought quails, and satisfied them with the bread of heaven.

41 He opened the rock, and the waters gushed out; they ran in the dry places *like* a river.

42 For he remembered his holy promise, *and* Abraham his servant.

43 And he brought forth his people with joy, *and* his chosen with gladness:

44 And gave them the lands of the heathen: and they inherited the labour of the people;

29. He turned their waters to blood,
And slew their fish.
30. Their land swarmed with frogs,
In the chambers of their kings.
31. He spake and there came a swarm,
Sand flies in all their region.
32. He gave them hail for rain,
Flaming fire in their land.
33. And He smote their vines and their figs,
And brake the trees of their region.
34. And He spake and the locust came,
And grasshoppers innumerable,
35. And ate all the green in their land,
And ate the fruit of their ground.
36. And He smote all the first born in their land,
All the firstlings of their manhood.
37. And He brought them forth with silver and gold,
And there were none feeble among them;
38. Egypt was glad at their departing,
For fear of them fell upon them.
39. He spread out a cloud for a screen,
And fire to give them light by night.
40. They asked and He brought quails,
And with bread of heaven He sated them.
41. He opened the rock and waters gushed out,
There ran in the dry land a river.
42. For He remembered His holy word,
With Abraham, His servant;
43. And He brought forth His people with joy,
With singing His chosen.
44. And He gave them the lands of the nations,
And the labor of the peoples they possess;

45 That they might observe his statutes, and keep his laws. Praise ye the LORD. Hallelu-Yah.	45. On condition that they keep His statutes, And that His laws they observe. Hallelu-Yah.

Exodus and Conquest

As the two preceding Psalms praise the wonders of God, the one in His compassion and mercy, the other in creation, so this and the succeeding Psalm tell of His marvels toward His people, Israel. The two pairs differ widely from one another in poetic merit, as already pointed out. The former are real poems, and, while using earlier scriptures, do so with a freedom of treatment which makes them original contributions. The latter, on the other hand, follow slavishly the scriptures they use, merely putting them in rhyme for didactic purposes. Each is preceded and the 105th also succeeded by the ancient praise cry *hallelu-Yah,* praise Yah. The opening verses of this Psalm are used in Is. 12 [4]; verses 1-5 constitute Chr. 16 [8-22]. The first stanza, 1-7, is the summons to praise, a series of verses composed of familiar Psalm phrases. For the phrase *judgments of His mouth,* cf. 119 [13]. Stanza 2(8-15) deals with the patriarchal history down to Joseph. 9. cf. Gen. 17 [2], 22 [16, 18], 26 [3]. *Cut,* the technical word for striking a covenant, whether from the custom of sacrificing therewith, or the ancient custom of exchange of blood. 10. *Jacob,* cf. Gen. 28 [13-15]. *Israel* is the people. *Lot* (11), cf. 78 [55]. *Few* (12), cf. Gen. 34 [30], Dt. 7 [7]. *Sojourner,* cf. Gen. 23 [4]. 13 [b] seems to be a rather clumsy expression of the fact that the patriarchs not only roamed through Palestine, but Abraham also visited a foreign country, Egypt, in his wanderings. 14, cf. Gen. 12 [17], 20 [7]; 15, cf. Gen. 41 [54]. Stanza 3 (16-22) is the story of Joseph as contained in Gen. 37-45. Stanza 4 (23-27) covers the period from Israel's coming to Egypt down to the mission of Moses and Aaron. 23, cf. Gen. 46 [6]; 24, Ex. 1 [7, 9]; 25, Ex. 1 [8 ff]; 26, Ex. 3 [10]. Verses 27-36 use freely 78 [43-51]. Stanza 5 (28-36) tells of the Egyptian plagues, commencing with the ninth, darkness, reversing three and four (sandflies and swarms), and omitting altogether five and six (cattle plague and boils). Otherwise it follows the narrative contained in Ex. 7-12. *Rebelled* (28), following the Greek. The Hebrew reads *did not rebel,* which is evidently a scribal error. *Sandflies* (31), meaning uncertain; variously rendered *sandflies, fleas, lice.* Precisely what

are meant by the word *swarm* is also uncertain. *Region* (31, 33), or border, apparently representing the division between the territory occupied by the Hebrews and that occupied by the Egyptians, only the latter of which was affected by the plagues. Lo*cust,* and *grasshopper* (34), representing the same creature in two different stages, as crawler and flier. 36, cf. 78 [51]. Stanza 6 (37-45) covers the period from the Egyptian deliverance to the conquest and occupation of Canaan. 37, 38, cf. Ex. 12 [33-36]. 39, cf. Ex. 13 [21, 22], 14 [19,20]. 39-41, cf. 78 [14-16, 18, 24, 27]. The events here do not follow the order of the narrative. 40, cf. Ex. 16 [13,15]; 41, Ex. 17 [6]; 43, Ex. 15. For 44 [a], cf. 78 [55]; 44 [b], Dt. 6 [10,11]; 45, Dt. 4 [40], and in general the Deuteronomic presentation of the relation of the observance of the Law to the prosperity of Israel, and ultimately to Israel's continued possession of Canaan.

CVI

PRAISE ye the LORD. O give thanks unto the LORD; for *he is* good: for his mercy *endureth* for ever.

2 Who can utter the mighty acts of the LORD? *who* can shew forth all his praise?

3 Blessed *are* they that keep judgment, *and* he that doeth righteousness at all times.

4 Remember me, O LORD, with the favour *that thou bearest unto* thy people: O visit me with thy salvation;

5 That I may see the good of thy chosen, that I may rejoice in the gladness of thy nation, that I may glory with thine inheritance.

6 We have sinned with our fathers, we have committed iniquity, we have done wickedly.

7 Our fathers understood not thy wonders in Egypt; they remembered not the multitude of thy mercies; but provoked *him* at the sea, *even* at the Red sea.

8 Nevertheless he saved them for his name's sake, that he might make his mighty power to be known.

9 He rebuked the Red sea also, and it was dried up: so he led them through the depths, as through the wilderness.

1. Hallelu-Yah.
   Give thanks to the LORD, for He is good,
   For everlasting is His love.
2. Who can declare the might of the LORD,
   Make known all His praise?
3. Happy they that keep justice,
   That do righteousness at all times.
4. Remember us, LORD, in the favor of Thy people,
   Visit us with Thy salvation;
5. That we may see the prosperity of Thy chosen,
   Rejoice in the joy of Thy nation,
   Glory with Thine inheritance.
6. We have sinned with our fathers,
   Been guilty, done evil.
7. Our fathers in Egypt understood not Thy wonders,
   Remembered not Thine abundant mercies,
   But rebelled at the Sea of Sedge.
8. And He saved them for His name's sake,
   To make known His might.
9. And He rebuked the Sea of Sedge, and it was dry,
   And He brought them through the deep as a wilderness;

10 And he saved them from the hand of him that hated *them,* and redeemed them from the hand of the enemy.

11 And the waters covered their enemies: there was not one of them left.

12 Then believed they his word; they sang his praise.

13 They soon forgat his works; they waited not for his counsel:

14 But lusted exceedingly in the wilderness, and tempted God in the desert.

15 And he gave them their request; but sent leanness into their soul.

16 They envied Moses also in the camp, *and* Aaron the saint of the LORD.

17 The earth opened and swallowed up Dathan, and covered the company of Abiram.

18 And a fire was kindled in their company; the flame burned up the wicked.

19 They made a calf in Horeb, and worshipped the molten image.

20 Thus they changed their glory into the similitude of an ox that eateth grass.

21 They forgat God their saviour, which had done great things in Egypt;

22 Wondrous works in the land of Ham, *and* terrible things by the Red sea.

23 Therefore he said that he would destroy them, had not Moses his chosen stood before him in the breach, to turn away his wrath, lest he should destroy *them.*

24 Yea, they despised the pleasant land, they believed not his word:

25 But murmured in their tents, *and* hearkened not unto the voice of the LORD.

10. And saved them from the hand of the hater,
And redeemed them from the hand of the foe;
11. And the waters covered their oppressors,
Not one of them was left.
12. So they believed in His work,
And sang His praise.

13. Speedily they forgat His works,
They waited not on His counsel.
14. And they lusted sore in the wilderness,
And tempted GOD in the desert.
15. And He gave them their desire,
And sent leanness on them.
16. And they envied Moses in the camp,
Aaron, the holy of the LORD.
17. Earth openeth and swallowed Dathan,
And covered the company of Abiram;
18. And fire burned in their company,
Flame consumeth the wicked.

19. They make a calf in Horeb,
And worshipped a molten image;
20. And they exchange their glory
For the likeness of an ox eating grass.
21. They forgat their deliverer,
That wrought great things in Egypt,
22. Wonders in the land of Ham,
Terrors at the Sea of Sedge.
23. And He spake to blot them out,
Had not Moses, His chosen, stood in the breach before Him,
To turn back His wrath from destroying.

24. And they despised a pleasant land,
They believed not His word;
25. And they murmured in their tents,
They heard not the voice of the LORD.

26 Therefore he lifted up his hand against them, to overthrow them in the wilderness:

27 To overthrow their seed also among the nations, and to scatter them in the lands.

28 They joined themselves also unto Baal-peor, and ate the sacrifices of the dead.

29 Thus they provoked *him* to anger with their inventions: and the plague brake in upon them.

30 Then stood up Phinehas, and executed judgment: and *so* the plague was stayed.

31 And that was counted unto him for righteousness unto all generations for evermore.

32 They angered *him* also at the waters of strife, so that it went ill with Moses for their sakes:

33 Because they provoked his spirit, so that he spake unadvisedly with his lips.

34 They did not destroy the nations, concerning whom the LORD commanded them:

35 But were mingled among the heathen, and learned their works.

36 And they served their idols: which were a snare unto them.

37 Yea, they sacrificed their sons and their daughters unto devils,

38 And shed innocent blood, *even* the blood of their sons and of their daughters, whom they sacrificed unto the idols of Canaan: and the land was polluted with blood.

39 Thus were they defiled with their own works, and went a whoring with their own inventions.

40 Therefore was the wrath of the LORD kindled against his people, insomuch that he abhorred his own inheritance.

26. And He sware unto them
To make them fall in the wilderness,
27. And to make their seed fall among the nations,
And to scatter them in the lands.

28. And they joined themselves to Baal-Peor,
And ate sacrifices of the dead;
29. And they provoked by their doings,
And there brake out among them plague;
30. And Phinehas arose and interposed,
And the plague was stayed:
31. And it was reckoned to him for righteousness
To generation after generation for ever.

32. And they provoked to wrath at the waters of Strife,
And it went ill with Moses because of them.
33. For they embittered his spirit,
And he cursed with his lips.

34. They destroyed not the peoples,
As the LORD bade them;
35. And they mingled with the nations,
And learned their doings;
36. And they served their idols,
And they became a snare to them;
37. And they sacrificed their sons (and their daughters) to demons,
38. (And they shed innocent blood, the blood of their sons and their daughters whom they sacrificed to the idols of Canaan.)
39. And they were defiled by their works,
And went a whoring in their doings.
40. And the wrath of the LORD glowed against His people,
And He abhorred His inheritance,

41 And he gave them into the hand of the heathen; and they that hated them ruled over them.

42 Their enemies also oppressed them, and they were brought into subjection under their hand.

43 Many times did he deliver them; but they provoked *him* with their counsel, and were brought low for their iniquity.

44 Nevertheless he regarded their affliction, when he heard their cry:

45 And he remembered for them his covenant, and repented according to the multitude of his mercies.

46 He made them also to be pitied of all those that carried them captives.

47 Save us, O LORD our God, and gather us from among the heathen, to give thanks unto thy holy name, *and* to triumph in thy praise.

41. And gave them into the hand of the nations,
And their haters ruled over them,
42. And their enemies oppressed them;
And they were humbled under their hand.

43. Many the times that He rescueth them;
But they chose rebellious counsel,
And are brought low in their guilt.
44. Yet He beheld their distress,
When He heard their cry;
45. And He remembered for them His covenant,
And was merciful after His abundant kindness,
46. And gave them compassion
Before all their captors.

47. Save us, LORD our GOD,
And gather us from the nations,
To give thanks to Thy holy name,
To glory in Thy praise.

48. Blessed be the LORD GOD of Israel,
From everlasting and to everlasting, (and all the people said) Amen. (Hallelu-Yah.)

Rebellious Israel

This Psalm opens with the *hallel,* or praise cry, and the ritual cry of the thank offering sacrifice (cf. 100 [5]), which is followed by a stanza of praise to God and prayer for the prosperity of His people (2-5). Of this verses 1 and 2 make the attachment to the preceding Psalms, which have told the untellable wonders and mercies of God, wrought for Israel that it might keep His statutes. Verses 4, 5 look forward to the future, God's favor toward His people, their salvation, and their restoration to national strength and prosperity, which it was the object of this ritual to attain. The Hebrew text gives the prayer in the singular, the Greek in the plural. I have followed the Greek as more consonant with the rest of the Psalm. Then follows in the form of a confession of sins the story of God's dealing with His people, His deliverances and wonders and their hardness of

heart and sinful rebelliousness, from the deliverance from Egypt to the deliverance from the Babylonian captivity (6-46), somewhat overlapping in the earlier part Ps. 105. It is a succession of deliverances and rebellions in the spirit and after the method of the Deuteronomist (cf. Dt. 9 [6]). First, rebellion at the Red Sea, in spite of all that God had already done for them in Egypt and God's new interposition there (6-12). *Sea of Sedge* (7), or reeds, name applied by the Hebrews to gulfs at the head of the Red Sea, as Suez and Akaba. The name Red Sea is taken from the Greek. This stanza depends on the narrative in Ex. 14, 15, using also Ps. 78, 105. Stanza 2 (13-19) contains the quail temptation (Num. 11, cf. also Ps. 78), and the incident of Dathan and Abiram (Num. 16). *Leanness* (15), text uncertain; it clearly refers to the disaster which befell them after feeding on the quails, as in Num. 11 and Ps. 78 [29-31]. Why the Dathan and Abiram incident should be combined with this is not clear. *Holy of the Lord* (16), cf. Ex. 28 [36]. Stanza 3 (19-23) is the sin of the golden calf (Ex. 32, Dt. 9). Stanza 4 (24-27) is the refusal to enter Canaan of Num. 14 and Dt. 1, but verse 27 develops the punishment after Dt. 4. Stanza 5 (28-31) is the sin of Baal-Peor as narrated in Num. 25 (cf. also Dt. 4). *Interposed* (30); the Hebrew word here used means elsewhere *intercede, pray. Sacrifices of the dead* (28), possibly with a reference to Num. 25 [8, 9], the consequences of these sacrifices in death. Others think it is a way of expressing a disbelief in Baal-Peor and such false gods as dead ones. Stanza 6 (32-33), very short and perhaps incomplete, taken from Num. 20, but in neither case is the sin of Moses made clear. Stanza 7(34-42) is a summation of the history of Israel as given in Judges. For 34 cf. Ex. 23 [32, 33], 34 [12 ff.]. Dt. 7 [2], Ju. 1 [21, 27, 29]; also Dt. 4. Vv. 37, 38, the bracketed portion seems to be a prose gloss explaining more fully the iniquity of the child sacrifices. 39, the language so common in the prophets from Hosea on. Stanza 7 (43-46) summarizes in similar fashion their history from the time of the Judges through the Captivity, when they found compassion and were allowed to return to their own land. Whenever they repented and turned to Him with their cry of distress He heard them, remembering His covenant. Then follows a prayer (47) for the further deliverance of Israel, that they may be gathered out of all the countries where they are scattered, to praise the LORD in His Temple service, which prepares the way for 107, the closing Psalm of this liturgy.

Verse 48 is the doxology of the whole book (Cf 41 [14]). For its position here and the book division at this point cf. Introduction. The Hallelu-Yah belongs (cf. Greek translation) with 107.

Doxology

48 Blessed *be* the LORD God of Israel from everlasting to everlasting: and let all the people say, Amen. Praise ye the LORD.

BOOK V.

CVII

GIVE thanks unto the LORD, for *he is* good: for his mercy *endureth* for ever.

2 Let the redeemed of the LORD say *so*, whom he hath redeemed from the hand of the enemy;

3 And gathered them out of the lands, from the east, and from the west, from the north, and from the south.

4 They wandered in the wilderness in a solitary way; they found no city to dwell in.

5 Hungry and thirsty, their soul fainted in them.

6 Then they cried unto the LORD in their trouble, *and* he delivered them out of their distresses.

7 And he led them forth by the right way, that they might go to a city of habitation.

8 Oh that *men* would praise the LORD *for* his goodness, and *for* his wonderful works to the children of men!

9 For he satisfieth the longing soul, and filleth the hungry soul with goodness.

10 Such as sit in darkness and in the shadow of death, *being* bound in affliction and iron;

11 Because they rebelled against the words of God, and contemned the counsel of the Most High:

12 Therefore he brought down their heart with labour; they fell down, and *there was* none to help.

1. Give thanks to the LORD, for He is good.
   For everlasting is His love;
2. Let the redeemed of the LORD say,
   Whom He redeemed from the hand of the foe,
3. And gathered them out of the lands,
   From east and from west, from north and from south.
4. They strayed in the waterless wilderness,
   The way to the city of abode they found not.
5. Hungry, yea thirsty,
   Their soul within them fainteth.
6. (*Chorus.*) So they cried to the LORD in their strait;
   From their distress He rescueth them.
7. And He led them by a straight way,
   To go to the city of abode.
8. (*Chorus.*) Let them thank the LORD for His love,
   And His wonders toward the sons of men.
9. For He satisfied the thirsty soul;
   And the hungry soul He filled with good.
10. Dwellers in darkness and death shade,
    Bondmen of misery and iron—
11. Because they defied GOD'S words,
    Despised the counsel of the Highest,

13 Then they cried unto the LORD in their trouble, *and* he saved them out of their distresses.

14 He brought them out of darkness and the shadow of death, and brake their bands in sunder.

15 Oh that *men* would praise the LORD *for* his goodness, and *for* his wonderful works to the children of men!

16 For he hath broken the gates of brass, and cut the bars of iron in sunder.

17 Fools, because of their transgression, and because of their iniquities, are afflicted.

18 Their soul abhorreth all manner of meat; and they draw near unto the gates of death.

19 Then they cry unto the LORD in their trouble, *and* he saveth them out of their distresses.

20 He sent his word, and healed them, and delivered *them* from their destructions.

21 Oh that *men* would praise the LORD *for* his goodness, and *for* his wonderful works to the children of men!

22 And let them sacrifice the sacrifices of thanksgiving, and declare his works with rejoicing.

23 They that go down to the sea in ships, that do business in great waters;

24 These see the works of the LORD, and his wonders in the deep.

25 For he commandeth, and raiseth the stormy wind, which lifteth up the waves thereof.

12. He bowed their heart with trouble;
They stumbled, none helping.
13. (*Chorus.*) So they cried to the LORD in their strait;
From their distress He saveth them.

14. He bringeth them forth from darkness and shadow;
And their fetters He breaketh.
15. (*Chorus.*) Let them thank the LORD for His love,
And His wonders toward the sons of men.

16. For He shattered gates of bronze;
And bars of iron He sundered.

17. Fools because of their trespass,
And for their iniquities are afflicted;
18. All food their soul abhorreth,
And they approached the doors of death.

19. (*Chorus.*) So they cried to the LORD in their strait;
From their distress he saveth them.

20. He sendeth His word and healeth them,
And delivereth them from their destruction.

21. (*Chorus.*) Let them thank the LORD for His love,
And His wonders toward the sons of men.

22. And let them offer thank offerings,
And recount His works with song.

23. They that go down to the sea in ships,
That do business on great waters,
24. These have seen works of the LORD,
And his wonders in the deep.
25. How He spake and raised the storm wind;
Which lifted up its waves.

26 They mount up to the heaven, they go down again to the depths: their soul is melted because of trouble.

27 They reel to and fro, and stagger like a drunken man, and are at their wit's end.

28 Then they cry unto the LORD in their trouble, and he bringeth them out of their distresses.

29 He maketh the storm a calm, so that the waves thereof are still.

30 Then are they glad because they be quiet; so he bringeth them unto their desired haven.

31 Oh that *men* would praise the LORD *for* his goodness, and *for* his wonderful works to the children of men!

32 Let them exalt him also in the congregation of the people, and praise him in the assembly

33 He turneth rivers into a wilderness, and the watersprings into dry ground;

34 A fruitful land into barrenness, for the wickedness of them that dwell therein.

35 He turneth the wilderness into a standing water, and dry ground into watersprings.

36 And there he maketh the hungry to dwell, that they may prepare a city for habitation;

37 And sow the fields, and plant vineyards, which may yield fruits of increase.

38 He blesseth them also, so that they are multiplied greatly; and suffereth not their cattle to decrease.

39 Again, they are minished and brought low through oppression, affliction, and sorrow.

26. They mount to heaven, they
go down to the depths;
Their soul melteth through
trouble.
27. They reel and stagger like
a drunkard;
All their wit is swallowed up.
28. (*Chorus.*) So they cried to
the LORD in their strait;
And out of their distress He
bringeth them.
29. He maketh the storm a calm;
And its waves were hushed;
30. And they were glad that they
are still;
And He brought them to
their wished-for haven.
31. (*Chorus.*) Let them thank
the LORD for His love,
And His wonders toward the
sons of men;
32. Exalt Him in the meeting of
the people,
And in the session of the
elders praise Him.
33. He maketh rivers a wilderness,
And springs of water thirsty
ground,
34. A fruitful land a salt waste,
For the wickedness of them
that dwell there.
35. He maketh a wilderness
water-pools,
Dry ground springs of water;
36. And He made the hungry
dwell there,
And prepared him the city
of abode.
37. And they sowed fields and
planted vineyards,
And got them fruits of increase.
38. And He blessed them that
they greatly increased;
And their cattle He let not
diminish.
39. Then were they minished and
humbled,
Through oppression, trouble,
and sorrow.

40 He poureth contempt upon princes, and causeth them to wander in the wilderness, *where there is* no way.

41 Yet setteth he the poor on high from affliction, and maketh *him* families like a flock.

42 The righteous shall see *it,* and rejoice: and all iniquity shall stop her mouth.

43 Whoso *is* wise, and will observe these *things,* even they shall understand the lovingkindness of the LORD.

Hallelu-Yah.

40. He poured contempt upon princes;
And made them wander in pathless wastes.
41. But exalted the needy from affliction,
And made him families like a flock.
42. Let the upright see and be glad;
And all unrighteousness stop her mouth.
43. Who is wise that he may heed this,
And perceive the mercies of the LORD?

Return of the Pilgrims

The Psalm which closes this liturgy, the most elaborate in metrical composition in the entire Psalter, is a thank offering hymn, based on the old ritual thank offering cry (cf. Ps. 100), preceded by the universal sacrificial cry *Hallelu-Yah* (1). Taking up 106 [47] the Pilgrims, gathered at Jerusalem from east and west, north and south, the redeemed of the LORD (78 [42], 106 [10]), are bidden to offer thank offerings and repeat the thank offering cry (2, 3), Then in four stanzas the pilgrims from the four quarters are welcomed and admonished. First (4-9), those that come from Egypt through the inhospitable desert, as did the Israelites of old, seeking the *city of abode,* their national abode and the earthly dwelling place of God (4, 7, 36), which is Jerusalem. These who hungered and thirsted are now satisfied and filled in the Temple of that *city of abode.* Next (10-16), those that come from the east, from the captivity of Babylon; and we have the words and phrases so familiar in Deutero-Isaiah (cf. 10 and Is. 42 [7]; with which also the Psalmist combines a use of Job 36 [8]; 16 and Is. 45 [1, 2]). The third stanza (17-22) is for those that come from the north, the Israelites, the foolish ones (cf. Ecc. 50 [26], "that foolish people that dwelleth in Sichem"), who had been worshippers of the calves, and been carried off to the Khabor and Gozan, and who, mixed with foreign peoples, still continued an objectionable worship in Samaria (2 K. 17); but whom the prophets Isaiah, Jeremiah and Ezekiel looked to see restored, a united Israel, to the true kingdom of David and

the true worship at Jerusalem; these are welcomed, born again out of their destruction, and admonished to return to the right ritual of Yahaweh (22). Cf. 17 and Is. 65 [6, 7]; 18 and Job. 33 [20-22]). Vv. 17-20 are used in the Yom Kippur service. The fourth stanza (23-32) is those that come from the west, from Cyprus, and the isles, and the coasts of Asia Minor. That the Dispersion had found its way into these regions by the close of the exile is indicated by Is. 42 [10] (cf. also Jon.). These are simply bidden in old Psalm language to take their part in worship in the great assembly (22 [22, 25], 35 [18]). Israel is beginning to come into contact with seafaring, but it is as yet an awesome experience.

Then follows a final praise song recounting God's marvels, and at the same time sketching Israel's history, in language frequently reminiscent of Deutero-Isaiah (cf. 33 and Is. 42 [15], 50 [2]; 35 and Is. 41 [18]; 36, 37 and Is. 65 [21]). The Psalmist seems also, however, to have in mind other conditions, so vv. 33, 34 suggest the story of Sodom and Gomorrah (Gen. 18-20) and the unnatural desolation of the lower Jordan, which as lake and river land should naturally be fertile, in contrast with the prosperity of Jerusalem, on the barren hills of Judea, but made fertile by its pools and fountains, because it is the place in which God blessed them (35-38). In the day that they were afflicted, he did, it is true, overwhelm their princes, who had failed them so signally, but He did not forget His people, the needy ones, whom He gathered from all the world (39-41). 40, cf. Job 12 [21, 24]; 41, cf. 1 Sam. 2 [8], Job 21 [11]. The whole closes with a summons to the upright, in the spirit of the Wisdom literature, to see in this great feast of pilgrims returned from all quarters the fulfilment of God's word of love, and to understand the meaning of God's dealing with His people. 42, cf. Job. 22 [19], 5 [16].

CVIII

This Psalm, headed A Song, A Psalm of David, is composed of the concluding sections of two Psalms out of the Prayers of David: verses 1-5 = 57 [7-11]: 6-13 = 60 [5-12]; which see for text. As they are cited without change, we have here an Elohistic Psalm in a Yahawistic collection. Incidentally the combination of these Psalms from the Prayers of David to form one liturgy is evidence, if further evidence were needed, of the existence at the time of this composition of that col-

lection as a Psalter. The combination of sections of these two Psalms has produced a liturgy somewhat different in character from either of the original Psalms. The section taken from 57, which is itself a penitential, is the closing part only, the thanksgiving for deliverance and for prayer answered. The section taken from 60 is the prayer for victory over Edom. We have in the post-exilic period frequent outbursts against Edom, not only for its conduct toward the Jews at the time of the capture of Jerusalem and during the Captivity, but also because of continued hostilities. Our present Psalm would seem to have been a liturgy formed for some such occasion as lay behind the prophecy of Is. 63^{1-6}.

This Psalm was much used by Kruger in his despatches and addresses.

CIX

To the chief Musician, A Psalm of David.

HOLD not thy peace, O God of my praise;

2 For the mouth of the wicked and the mouth of the deceitful are opened against me: they have spoken against me with a lying tongue.

3 They compassed me about also with words of hatred; and fought against me without a cause.

4 For my love they are my adversaries: but I *give myself unto* prayer.

5 And they have rewarded me evil for good, and hatred for my love.

6 Set thou a wicked man over him: and let Satan stand at his right hand.

7 When he shall be judged, let him be condemned: and let his prayer become sin.

8 Let his days be few; *and* let another take his office.

9 Let his children be fatherless, and his wife a widow.

10 Let his children be continually vagabonds, and beg: let them seek *their bread* also out of their desolate places.

11 Let the extortioner catch all that he hath; and let the strangers spoil his labour.

1. God of my praise, be not still.
2. For a mouth of evil and a mouth of deceit they have opened upon me,
   They have spoken against me with lying tongue;
3. And words of hate have surrounded me,
   And they have fought me without cause.
4. For my love they play the satan to me;
   And I—(a prayer).
5. (And they put upon me evil for good,
   And hatred for my love.)
6. Set over him a godless one,
   And let a satan stand at his right hand.
7. When he is tried, be he condemned,
   And let his prayer become sin.
8. Be his days very few;
   His office let another take.
9. Be his children orphans,
   And his wife a widow;
10. And be his children vagabonds,
    Searching and seeking from their ruins.
11. Let a creditor snatch all he hath,
    And strangers make spoil of his toil.

12 Let there be none to extend mercy unto him: neither let there be any to favour his fatherless children.

13 Let his posterity be cut off; *and* in the generation following let their name be blotted out.

14 Let the iniquity of his fathers be remembered with the LORD; and let not the sin of his mother be blotted out.

15 Let them be before the LORD continually, that he may cut off the memory of them from the earth.

16 Because that he remembered not to shew mercy, but persecuted the poor and needy man, that he might even slay the broken in heart.

17 As he loved cursing, so let it come unto him: as he delighted not in blessing, so let it be far from him.

18 As he clothed himself with cursing like as with his garment, so let it come into his bowels like water, and like oil into his bones.

19 Let it be unto him as the garment *which* covereth him, and for a girdle wherewith he is girded continually.

20 *Let* this *be* the reward of mine adversaries from the LORD, and of them that speak evil against my soul.

21 But do thou for me, O GOD the Lord, for thy name's sake: because thy mercy *is* good, deliver thou me.

22 For I *am* poor and needy, and my heart is wounded within me.

23 I am gone like the shadow when it declineth: I am tossed up and down as the locust.

24 My knees are weak through fasting; and my flesh faileth of fatness.

25 I became also a reproach unto them: *when* they looked upon me they shaked their heads.

26 Help me, O LORD my God: O save me according to thy mercy:

27 That they may know that this *is* thy hand; *that* thou, LORD, hast done it.

12. Be there none to still show him kindness,
And be there none to have pity on his orphans.

13. Let his posterity be cut off,
In the next generation their name be blotted out.

14. Because he remembered not to show kindness,
But persecuted the poor, the needy,
And the wounded of heart to kill him.

17. As he loved the curse, so let it come to him;
As he loved not blesing, so be it far from him.

18. As he clothed himself with the curse like a robe,
Let it enter like water into his belly,
And like oil into his bones.

19. Be it to him as a garment enwrapping him,
And the belt that girdeth it ever.

20. Be this the reward of my satans from the LORD,
And of those that speak ill against me.

21. And do Thou, LORD (Lord) do with me according to Thy name;
Since Thy love is bounteous, rescue me.

22. For poor and needy am I,
And my heart is wounded within me.

23. Like a shadow as it lengtheneth I go,
I am shaken out like a locust.

24. My knees totter from fasting,
And my flesh hath lost its oil.

25. And I am become their reproach;
They look, they wag their head.

26. Help me, LORD, my GOD,
Save me after Thy love;

27. And let them know that it is Thine hand,
Thou, LORD, hast done it.

28 Let them curse, but bless thou: when they arise, let them be ashamed; but let thy servant rejoice.

29 Let mine adversaries be clothed with shame; and let them cover themselves with their own confusion, as with a mantle.

30 I will greatly praise the LORD with my mouth; yea, I will praise him among the multitude.

31 For he shall stand at the right hand of the poor, to save *him* from those that condemn his soul.

28. Though they curse, bless Thou;
Let my foes be ashamed, but Thy servant be glad.
29. Let my satans be clothed with confusion,
And be wrapped in their shame like a cloak.

30. I will greatly give thanks to the LORD with my mouth,
And in the midst of multitudes I will praise Him;
31. For He standeth at the right hand of the needy,
To save from them that condemn him to death.

The Great Curse

This is a curse against the satans of the Jews, i. e., those who oppose them toward Yahaweh. In the earlier psalmody the heathen worship directed against Israel was countered by similar worship directed against the heathen in the form of curses, the curse being a most potent weapon to bring vengeance on any adversary or evil doer, domestic or foreign (cf. Jer. 18 [20 ff], Zech. 5). With the perception that the idols are not gods, and that they can not therefore make good the curses uttered in their name, but with a continuing sense of the value of the curse to do evil, we have the development of the idea of a satan or adversary embodying as it were these heathen machinations against Israel in the court of Yahaweh (cf. Job 1, Zech. 5). The adversaries of good and righteous Israel, described as in the old Psalms as the poor and needy, whether they be the godless without or the ungodly within bring distress and calamity on Israel by their charges, accusations, machinations and curses, with which they play the satan against him in the assizes of Yahaweh. Verses 1-5 describe their doings, verse 1 being a sort of caption, a half verse in which God is summoned to hear and decide. Verses 6-20, in the form and under the name of a prayer, is the curse directed against these foes of pious Israel. Verses 21-25, in the form of an appeal for help, describes the miserable condition of the Jews, as the result of the animosity of the surrounding peoples, and apparently also some among themselves who are allied with them. Verses 26-29 continue the appeal for help, that the adversaries may have no influence

in God's assizes, but their curses become blessings to Israel, the curse falling upon themselves. This really contains the assurance of favorable answer, and the Psalm closes with a sacrificial praise cry (30, 31).

This Psalm is similar in its religious ideas to Zechariah and Job, representing a condition of Jerusalem and the Jews in Palestine very similar to that represented in the book of Nehemiah. It is the acme of the curse in Bible literature, using freely the older imprecatory literature, such as Jer. 18 [20-23], Ps. 9, 37, 38, and especially Ps. 35 and 69. Cf. for instance 3 and 35 [7], 69 [4]: 4 and 35 [13, 14], 69 [13]: 5 and 35 [29]; 14 and 69 [28]; 15 and 35 [10], 69 [29]; 21 and 69 [16]; 29 and 35 [29]. It may be owing to this dependence on early Psalm literature that this Psalm is provided with a pre-exilic musical heading, *of the director,* etc.

God of my praise (1), cf. Dt. 10 [21]. The text of verses 4 and 5 is very perplexing. *A prayer* (4), seems to be a heading for verses 6 ff; and 5 seems to be a gloss explanatory of or expanding 4 [a]. For this verse cf. also 38 [20]. *Godless one* (6), this represents Yahaweh's assizes, as in Job 1 and Zech. 3, but with an unrighteous judge, such as the heathen gods, set in the place of Yahaweh, so that even justice should be denied them, that they might be condemned unheard and their very prayer tell against them (7). In the following curse every possible horror is piled up, and there are some indications of growth, as though succeeding generations of Psalmists had added their bit here and there. Verse 8 is cited in Acts 1 [20]. This looks like a personal reference rather than a national; though it may refer to the particular function assigned to various peoples under the Persian administration of the country (cf. Neh.). V. 9 cf. Lam. 5 [3]. 10 represents such a condition as that in Jerusalem after its destruction by Nebuchadrezzar, with the very Temple in which they sought and inquired of God in ruins, and the people wanderers (Jer. 40-42). The Psalmist wishes for their adversaries such things as they helped to bring on Jerusalem. 11, cf. Lam. 5 [2]; 13 and 15, cf. 9 [5]; 16, cf. 37 [14, 32]. *Lord* (21), is a late gloss. *Thy name,* i.e., nature or character, explained in second verse half 23 [a], i. e., he, Israel, is going into the darkness of death. 23 [b], the figure of the second verse half, shaken out like a locust from a garment, a bed or the like, seems so inept that one is inclined to question the text. *Thine hand* (27); if it be from God's hand,

then there can not be a destruction; present conditions are simply punitive, and God will turn and bless in answer to their cry. 28, 29; from these it is clear that their adversaries are thought of as using curses against them in the worship of their false gods, as probably also in magic rites; but these all come before God, who is asked to give blessings in their stead. 30 suggests a thank offering. 31, cf. 37 [33]. The figure of God's assizes, where the adversary or satan endeavors to secure Israel's condemnation, is continued here.

CX

A Psalm of David.

THE LORD said unto my Lord,
Sit thou at my right hand, until I make thine enemies thy footstool.

2 The LORD shall send the rod of thy strength out of Zion: rule thou in the midst of thine enemies.

3 Thy people *shall be* willing in the day of thy power, in the beauties of holiness from the womb of the morning: thou hast the dew of thy youth.

4 The LORD hath sworn, and will not repent, Thou *art* a priest for ever after the order of Melchizedek.

5 The Lord at thy right hand shall strike through kings in the day of his wrath.

6 He shall judge among the heathen, he shall fill *the places* with the dead bodies; he shall wound the heads over many countries.

7 He shall drink of the brook in the way: therefore shall he lift up the head.

1. Oracle of the LORD unto my Lord: Sit on my right,
   Until I make thine enemies the stool of thy feet.
2. The rod of thy strength the LORD sendeth from Zion,
   Rule in the midst of foes.

3. Thy people freely offered in the day of thy ramparts,
   In holy apparel from the womb of dawn;
   Thine the dew of thy youth.
4. The LORD sware and repenteth not:
   Thou art a priest for ever,
   After the manner of Melchizedek.

5. The LORD at thy right hand
   Smote kings in His day of wrath.
6. He judgeth among the nations, hath filled valleys,
   Hath smitten the head over a broad land.

7. From the brook by the way he drinketh,
   Therefore he lifteth up the head.

Jerusalem Rebuilt

This might be called the Psalm of the rebuilding of the walls of Jerusalem under Nehemiah. That seems to be its inspiration, and it may have been originally a liturgy connected with that event. Like so many of the post-exilic Psalms it uses very freely previous scriptures, for we are here in the age of writings. It commences (1) with a citation

of the substance of Nathan's oracle to David (2 Sam. 7), passing over in the following verse (2) to an interpretation of that oracle which gives the prominence to Zion as the seat of power, in which it resembles Ps. 2. The following verse, which almost personifies Zion or Jerusalem (3), best finds its explanation in the story of Nehemiah's construction of the walls or ramparts of Jerusalem and the peopling of the city by volunteers (Neh. 11^{2}). These are thought of as priests (cf. Ex. 19^{6}), or priest soldiers, wearing special or holy garments of pure white linen, as all such must (Rev. 19^{14}); and they are praised as the choicest of the youth of Judah. By this time the royal house, which was at the beginning of the restoration represented by Zerubbabel, had ceased to play any part, and the high priest was regarded as the head and ruler of the Jews (cf. Zech. $3^{6\,ff}$, 6^{13}), which is here justified (4) by a reference to the story of Melchizedek (Gen. 14). Then follows a further reference to the ancient Davidic promise and its fulfilment in David's victories (5), the LORD being represented as fighting at his right hand (cf. 109^{31}), precisely as Rameses II represents his god as fighting at his right hand and giving him victory over the Hittites; and an assurance (6) of a renewed fulfilment of that ancient promise on the lines of Joel's prophesies, of the judgment of the nations in the valley of Jehoshaphat (Jo. $3^{9\,ff}$), and of Ezekiel's prophesies of the destruction of Egypt and Gog and the filling of the valleys with the slain (Ez. 32^{5}, 39^{11}; cf. also Is. 66^{24}). The second half of this verse, which in its vision of the future has in mind the past, would be equally satisfied with David's victories as recorded in 2 Sam., or with Abraham's victory over Chedorlaomer as told in Gen. 14. Verse 7 is perplexing. What the reference of the first half is I do not know. It is commonly referred to the story of Gideon (Jud. $7^{5,6}$), which seems to me unsatisfactory. I am inclined to think it has behind it some such thought as that of Is. 55: "Ho, every one that thirsteth." For the second half cf. 27^{6}. From their affinity in thought it would seem that our Psalmist had Ps. 2 before him.

This is more used in the New Testament than almost any other Psalm or any scripture of the Old Testament. Verse 1 is cited in Matt. 22^{24}, Mk. 12^{36}, Lk. $20^{42,43}$, Acts $2^{34,35}$, Heb. 1^{13}. Cf. also Matt. 26^{64}, Eph. 1^{20}, Col. 3^{1}, Heb. 1^{3}, 8^{1}, 10^{12}, 12^{2}, 1 Cor. 15^{25}, Eph. 1^{22}. Verse 5 is used

in Heb. 5 [6, 10], 6 [20], 7 [17, 21]. In the use of the Western Church this is a special Psalm for Christmas and Circumcision.

CXI—CXVIII

These Psalms constitute one liturgy, known as the Hallel, sung at Dedication, New Moon, and Passover. At the Passover meal also Ps. 113-118 were sung by those partaking; 113 and 114 before the meal and the second cup; 115-118 after the meal, when the fourth cup had been filled. It was apparently, therefore, these Psalms which constituted the hymn sung by our Lord and His Apostles, mentioned in Matt. 26 [30], Mark 14 [26]. This liturgy was not composed by one hand, but is a collection of Psalms brought together to constitute a liturgy in a manner and with an idea similar to Ps. 103-107, except that it is more cryptic or mystical. We have first two praise songs in the form of alphabetic acrostics (111-112), by the same hand, the one continuing the other, setting forth the glory and the rewards of the religion (*fear*) of the Lord. Then follow praise songs of the glory and goodness of the Lord as exhibited in God's creation of the world, and His treatment of man, especially His exaltation of the humble, i. e., Israel (113); as exhibited in their history, their deliverance from Egypt and their conduct through the wilderness (114); in their conquest and possession of Canaan (115); and finally in their deliverance from death in Babylon and their restoration to the Holy land (116); after this comes a doxology (117); and the whole is concluded by a grand processional Thank Offering Psalm (118), ritually most carefully and elaborately organized. This liturgy was made to consist of 8 Psalms, to correspond with the eight days of great feasts. Apparently, however, it first consisted of a smaller number (perhaps 5, but the number depends on the method of division adopted for 114, 115 and 116), concluded by a doxology, which was a sacrificial praise cry (117). In date this liturgy clearly belongs to the period succeeding the adoption of the Law under Ezra, i. e., after ca. 380 B C.

CXI

PRAISE ye the LORD. I will praise the LORD with *my* whole heart, in the assembly of the upright, and *in* the congregation.

1. Hallelu-Yah.
   A. I give thanks to the LORD with all my heart,
   B. In the fellowship of the upright and the congregation.

2 The works of the LORD *are* great, sought out of all them that have pleasure therein.

3 His work *is* honourable and glorious: and his righteousness endureth for ever.

4 He hath made his wonderful works to be remembered: the LORD *is* gracious and full of compassion.

5 He hath given meat unto them that fear him: he will ever be mindful of his covenant.

6 He hath shewed his people the power of his works, that he may give them the heritage of the heathen.

7 The works of his hands *are* verity and judgment; all his commandments *are* sure.

8 They stand fast for ever and ever, *and are* done in truth and uprightness.

9 He sent redemption unto his people: he hath commanded his covenant for ever: holy and reverend *is* his name.

10 The fear of the LORD *is* the beginning of wisdom: a good understanding have all they that do *his commandments*: his praise endureth for ever.

2. C. Great are the works of the LORD,
   D. Studied of all who love Him.
3. E. Splendid and glorious His deeds,
   F. And His righteousness abideth for aye.
4. G. A memorial He hath made of His wonders;
   H. Gracious and merciful is the LORD.
5. J. Booty He gave to His fearers;
   K. He remembereth His covenant for ever.
6. L. The might of His works He showed to His people,
   M. To give them the heritage of nations.
7. N. The works of His hands, truth and justice;
   O. Sure are all His precepts,
8. P. Established for ever and aye,
   Q. Wrought in truth and uprightness.
9. R. Redemption He sent to His people,
   S. Ordained His covenant for ever;
   T. Holy and awful His name.
10. V. The beginning of wisdom is the fear of the LORD;
    W. A good understanding have all that do them;
    Z. His praise abideth for aye.

First Hallel Acrostic

Fellowship (1), i. e., intimate relation with righteous comrades, distinguished from worship in the congregation. *Studied* (2); we are in the period of the study of the scriptures, the scribal period. *Love Him,* after the Greek; the Hebrew has *love them. Memorial* (4), i. e., the scriptures and the memorial there contained of His wonderful works. *Gracious and merciful,* or compassionate, cf. Ex. 34^{6}. *Booty* (5), explained in 7 as the spoil of Canaan. *Covenant,* cf. Ex. 19^{24}. *Fearers,* i. e., His followers who fear Him, an ancient terminology.

Truth and justice (7), i. e., in relation to Israel, keeping His covenant and showing them mercy and compassion. *Redemption* (9), i. e., ransoming or redeeming them from the Babylonian captivity (Is. 50 [2]), thus proving that His covenant with Israel is one ordained or commanded for all time. *His name*, i. e., himself, cf. Ex. 20 [7]. *Beginning of wisdom* (10), etc., familiar in the Wisdom literature (cf. Ps. 17, 9 [10], Jb. 28 [28]). *Do them;* the fear or religion of Yahaweh consists in knowing and keeping the judgments and precepts which constitute that religion. *His praise,* etc., a way of asserting the eternal character of Yahaweh, who is praised, and of His covenant relation to His people, by whom He is praised. This Psalm is gnomic in tone, like 1.

CXII

PRAISE ye the LORD. Blessed *is* the man *that* feareth the LORD, *that* deligheth greatly in his commandments.

2 His seed shall be mighty upon earth: the generation of the upright shall be blessed.

3 Wealth and riches *shall be* in his house: and his righteousness endureth for ever.

4 Unto the upright there ariseth light in the darkness: *he is* gracious, and full of compassion, and righteous.

5 A good man sheweth favour, and lendeth: he will guide his affairs with discretion.

6 Surely he shall not be moved for ever: the righteous shall be in everlasting remembrance.

7 He shall not be afraid of evil tidings: his heart is fixed, trusting in the LORD.

8 His heart *is* established, he shall not be afraid, until he sees *his desire* upon his enemies.

9 He hath dispersed, he hath given to the poor; his righteousness endureth for ever; his horn shall be exalted with honour.

1. Hallelu-Yah.
   A. Happy he that feareth the LORD,
   B. In His commandments delighteth greatly.
2. C. Mighty in the land shall His seed be;
   D. The generation of the upright shall be blessed;
3. E. Wealth and riches in his house.
   F. And His righteousness abiding alway.
4. G. There rose in the darkness a light for the upright,
   H. Gracious and merciful and righteous.
5. J. Well is it with him that is kind and lendeth,
   K. He maintaineth His cause in judgment;
6. L. For He shall never be moved;
   M. The righteous shall be an everlasting memorial;
7. N. Of evil tidings He hath no fear,
   O. Fixed his heart, trusting in the LORD.
8. P. His heart is established, he feareth not,
   Q. Until he look upon his foes.
9. R. He hath scattered, hath given to the poor,
   S. His righteousness abideth alway,
   T. His horn is exalted in honor,

10 The wicked shall see *it*, and be grieved; he shall gnash with his teeth, and melt away: the desire of the wicked shall perish.

10. V. The wicked seeth and is vexed,
W. His teeth he gnasheth and is wasted away;
Z. The lust of the godless doth perish.

Second Hallel Acrostic

In form and school of thought this is a companion piece to 111, which it continues, the first verse of this Psalm, *Happy he that feareth the* LORD, attaching directly to the last verse of the preceding, *The beginning of wisdom is the fear of the* LORD. As in Deuteronomy, faithfulness to the true religion will result in success against the outside world (2), and wealth (3), cf. also Pr. 3^{16}, 8^{18}. And, although Israel was distressed, yet in his darkness God, gracious, merciful and righteous, lifted up the light of His countenance upon him (4). Cf. this line with 111^{4}. In some of the Greek texts it reads the same: *Gracious and merciful is the* LORD. The great expression of this true religion is generosity and almsgiving, which is emphasized and praised in the succeeding verses (5-9). This will secure the almoner a permanent memorial before God (6), assure his safety (7, 8), and exalt Him in honor (9). In this emphasis on alms giving as the test and proof of religion it agrees with Wisdom literature (cf. Pr. 11^{24}, 14^{21}, 19^{17}). This constitutes righteousness (9); cf. Mt. 6^{11}. Compare with this the following from the Persian Gathas (Yasna XL 2, 4): "(Grant) that we may be in fellowship with Thee and Thy righteousness for all duration.....So may we be to you, O Mazda Ahura, holy and true, and with free giving of our gifts." In contrast with the happy lot of him who fears God, keeps His commandments and displays loving kindness by giving alms (1-9), is the lot of the wicked (10). Cf. the contrast of the lot of the righteous and the lot of the wicked in Psalm 1. The affinities of this Psalm with Proverbs are numerous. Verse 9 is cited by Saint Paul in 2 Cor. 9^{9}.

CXIII

PRAISE ye the LORD. Praise, O ye servants of the LORD, praise the name of the LORD.
2 Blessed be the name of the LORD from this time forth and for evermore.

1. Hallelu-Yah!
Praise, ye of servants the LORD,
Praise the name of the LORD.
2. Be the name of the LORD blessed,
Henceforth and for ever.

3 From the rising of the sun unto the going down of the same the LORD'S name *is* to be praised.

4 The LORD *is* high above all nations, *and* his glory above the heavens.

5 Who *is* like unto the LORD our God, who dwelleth on high,

6 Who humbleth *himself* to behold *the things that are* in heaven, and in the earth!

7 He raiseth up the poor out of the dust, *and* lifteth the needy out of the dunghill;

8 That he may set *him* with princes, *even* with the princes of his people.

9 He maketh the barren woman to keep house, *and to be* a joyful mother of children. Praise ye the LORD.

3. From the rising of the sun unto its setting
Praised be the name of the LORD.

4. High above all nations is the LORD,
Above the heavens His glory.
5. Who is like the LORD, our GOD,
That dwelleth so high,
6. That looketh so low—
In heaven and on earth?

7. Raising from the dust the poor,
From the dunghill He lifteth the needy,
8. To set him with princes,
With the princes of the peoples;
9. That giveth the barren a home,
The joyful mother of children.

Praise Song

A praise song extolling the glory of God exhibited in His dealings with Israel, the poor and needy, whom He has exalted from the dunghill of captivity to set him among the princes of the peoples; has delivered from national death to give him a home land and make Jerusalem a mother of children. It is composed of three stanzas or parts: a, 1-3. Praise to the Name, a very old motive and using very old phrases familiar from Sumerian times, such as verse 3; quoted from the ritual in Mal. 1^{11}. b, 4-6. God's greatness and yet His concern for men. c, 7-9. His exaltation of the lowly, an old motive, familiar in Sumerian Psalms. There are also old forms as well as old motives in this Psalm. It uses freely earlier Psalms and Scriptures, especially the Song of Hannah, 1 Sam. 2. Cf. 3 and 50^{1}; 4 and 97^{9}, 99^{2}, 8^{1}, 57^{11}; 5 and 89^{6}, 103^{19}, Ex. 15^{11}: 7 and 1 Sam. 2^{8}; 8 and Jb. 36^{7}; 9 and 1 Sam 2^{5}, Is. 54^{1}. *Peoples* (8); the Hebrew reads as does the Greek, *His people.* Sense and rhythm seem to require *peoples,* by the change of one letter. Hallelu-Yah at the close of this Psalm in the Hebrew belongs at the beginning of the next, as in the Greek.

CXIV

WHEN Israel went out of Egypt, the house of Jacob from a people of strange language;

2 Judah was his sanctuary, *and* Israel his dominion.

3 The sea saw *it,* and fled: Jordan was driven back.

4 The mountains skipped like rams, *and* the little hills like lambs.

5 What *ailed* thee, O thou sea, *that* thou fleddest? thou Jordan, *that* thou wast driven back?

6 Ye mountains, *that* ye skipped like rams; *and* ye little hills, like lambs?

7 Tremble, thou earth, at the presence of the Lord, at the presence of the God of Jacob;

8 Which turned the rock *into* a standing water, the flint into a fountain of waters.

1. Hallelu-Yah.
   When Israel went out of Egypt,
   The house of Jacob from a foreign people—
2. Judah became His sanctuary.
   Israel His dominion—
3. The sea saw and fled,
   Jordan was turned back;
4. The mountains skipped like rams,
   Hills like kids of the flock.
5. What aileth thee, sea, that thou fleest?
   Jordan, that thou turnest back?
6. Mountains that ye skip like rams,
   Hills like kids of the goats?
7. Before the Lord tremble, O earth,
   Before the God of Jacob;
8. Who turneth the rock to a water pool,
   The flint to fountains of water.

Israel Out of Egypt

This and the succeeding Psalm are praise songs telling of God's wonders in the past. In the Greek they are combined to form one Psalm, numbered 113. Our Psalm, a very beautiful one, deals with the deliverance from Egypt and the experiences in the wilderness, quite generally, with small use of or reference to former scriptures. For verse 2 cf. $78^{68, 69}$ and Ex. 19^{6}. This verse is in the nature of a parenthesis, perhaps originally a gloss, verse 3 continuing the narrative of 1, and forming its apodosis. For 3 see 77^{16}, Josh. $3^{16, 17}$. Verse 4 seems to refer to the trembling of the mountains at the giving of the Law, as in Ex. 19, and is so interpreted in verse 7, which is, however, in the nature of a parenthesis. It has no exact parallel elsewhere. The names of deity in verse 7 are most unusually combined, the late *Adon,* Lord, and the primitive *Eloah* (not the more common plural form *Elohim*) God. Verse 8 is, like 78^{15}, dependent on Ex. 17 and Num. 20 (cf. for language 107^{35} and Dt. 8^{15}). Here, as in verse 3, events at the beginning and end of the wilderness story are chosen. Like the preceding this Psalm contains some old linguistic forms.

CXV

NOT unto us, O LORD, not unto us, but unto thy name give glory, for thy mercy, *and* for thy truth's sake.

2 Wherefore should the heathen say, Where *is* now their God?

3 But our God *is* in the heavens: he hath done whatsoever he hath pleased.

4 Their idols *are* silver and gold, the work of men's hands.

5 They have mouths, but they speak not: eyes have they, but they see not:

6 They have ears, but they hear not: noses have they, but they smell not:

7 They have hands, but they handle not: feet have they, but they walk not: neither speak they through their throat.

8 They that make them are like unto them; *so is* every one that trusteth in them.

9 O Israel, trust thou in the LORD: he *is* their help and their shield.

10. O house of Aaron, trust in the LORD: he is their help and their shield.

11 Ye that fear the LORD, trust in the LORD: he *is* their help and their shield.

12 The LORD hath been mindful of us: he will bless *us;* he will bless the house of Israel; he will bless the house of Aaron.

13 He will bless them that fear the LORD, *both* small and great.

14 The LORD shall increase you more and more, you and your children.

15 Ye *are* blessed of the LORD which made heaven and earth.

16 The heaven, *even* the heavens, *are* the LORD's: but the earth hath he given to the children of men.

1. Not unto us, LORD, not unto us;
   For unto Thy name give glory,
   Because of Thy love, because of Thy truth.

2. Why do the nations say:
   "Where then is their GOD?"
3. And our GOD is in heaven;
   What He will He hath done.

4. Their idols are silver and gold,
   The work of men's hands.
5. Mouths have they—and speak not;
   Eyes have they—and see not;
6. Ears have they—and hear not;
   Noses have they—and smell not;
7. They have hands—and touch not;
   They have feet—and walk not;
   Nor breathe they with their throat.
8. Like them be they that make them,
   Whosoever trusteth in them!

9. O Israel, trust in the LORD!
   Their help and their shield is He.
10. House of Aaron, trust in the LORD!
    Their help and their shield is He.
11. Fearers of the LORD, trust in the LORD!
    Their help and their shield is He.

12. The LORD hath been mindful of us; He blesseth—
    Blesseth the house of Israel;
    Blesseth the house of Aaron;
    Blesseth the fearers of the LORD,
13. Small and great alike.

14. The LORD give you increase,
    To you and to your children!
15. Blessed be ye of the LORD,
    Maker of heaven and earth!
16. The heavens are the heavens of the LORD;
    But the earth He gave to the sons of men.

17 The dead praise not the LORD, neither any that go down into silence.

18 But we will bless the LORD from this time forth and for evermore. Praise the LORD.

17. The dead praise not Yah,
Nor they that go down into silence;

18. But we will bless Yah
Henceforth and for ever,
Hallelu-Yah!

The Defy Song

In the Greek this Psalm is combined with the preceding. As that dealt with the wonders of Yahaweh in delivering Israel from Egypt, so this praise song deals with the wonders of Yahaweh in overthrowing the idolatrous possessors of Canaan and giving their land to Israel, treating the theme in a general and summary manner, and so as to make it prophetic for the new Israel, brought out of the Sheol of captivity into life, and looking with new hope and trust to a greater fulfilment of Yahaweh's sure promises. It is full of allusions to earlier scriptures. Cf. 2 and 79[10]; 3 and 103[19]; 4[ff] and Dt. 4[26], 2 K. 19[18], Jer. 10[5], Is. 44[10 ff]; 9 and 33[20]; 14 and Dt. 1[11]; 17 and 6[6], 30[10], 88[11], Is. 38[11,18,19]. Verses 9-16; this is the first appearance of this arrangement of a liturgy, with a succession of short, litany like responses. *Fearers of the* LORD (13), the inclusive phrase, which sums all the preceding in one. Some have understood it as proselytes. *The earth* (16), or *the land,* i. e., the land of Israel which God gave to His children. It is used here in both senses.

This Psalm has been a favorite in the Christian Church. In the early days of persecution it was the *defy* song sung by Christians refusing to sacrifice to Caesar. It was the Psalm chanted by the British army on bended knee after Agincourt; and verse 1 was the motto given by Henry IV to Henry V. When in 1510 the Spaniards took Oran from the Moors, they rode through the street chanting this Psalm, with Cardinal Ximenes in full pontificals leading. It was chanted at the mass on the Kahlenberg above Vienna for Sobieski and his Poles before they descended on the Turkish hordes to rid Europe of that menace. It seems strange and somewhat incongruous that image-using Christians should have applied it to image-abhorring Moslems.

CXVI

I LOVE the LORD, because he hath heard my voice *and* my supplications.

2 Because he hath inclined his ear unto me, therefore will I call upon *him* as long as I live.

3 The sorrows of death compassed me, and the pains of hell gat hold upon me: I found trouble and sorrow.

4. Then called I upon the name of the LORD; O LORD, I beseech thee, deliver my soul.

5. Gracious *is* the LORD, and righteous; yea, our God *is* merciful.

6 The LORD preserveth the simple: I was brought low, and he helped me.

7 Return unto thy rest, O my soul; for the LORD hath dealt bountifully with thee.

8 For thou hast delivered my soul from death, mine eyes from tears, *and* my feet from falling.

9 I will walk before the LORD in the land of the living.

10 I believed, therefore have I spoken: I was greatly afflicted:

11 I said in my haste, All men *are* liars.

12 What shall I render unto the LORD *for* all his benefits toward me?

13 I will take the cup of salvation, and call upon the name of the LORD.

14 I will pay my vows unto the LORD now in the presence of all his people.

15 Precious in the sight of the LORD *is* the death of his saints.

1. I have loved (the LORD my strength, etc.).
   For the Lord heareth the voice of my supplication.
2. For He inclined His ear to me,
   And on His name I call.

3. Cords of death encompassed me,
   And anguish of Hell found me;
   (Distress and sorrow I find.)
4. And on the name of the LORD I call:
   Alas! LORD, rescue me.

5. Gracious is the LORD and righteous,
   And our GOD is merciful.
6. Guardian of the simple is the LORD;
   I was brought low and He saveth me.

7. Return, my soul, to thy resting place,
   For the LORD hath recompensed thee.
8. For He delivered me from death,
   Mine eyes from tears,
   My feet from stumbling.
9. I walk before the LORD
   In the land of the living.

10. I have trusted (in the LORD, etc.).
    (For I speak) I was sore afflicted;
11. I said in my frenzy:
    All mankind are liars.

12. How shall I repay to the LORD
    All His bounty toward me?
13. The cup of salvation I lift,
    And on the name of the LORD I call.
14. My vows to the LORD I pay,
    Before (—fore) all His people.

15. Precious in the sight of the LORD
    The death of His saints.

16 O LORD, truly I *am* thy servant;
I *am* thy servant, *and* the son of
thine handmaid: thou hast loosed
my bonds.

17 I will offer to thee the sacri-
fice of thanksgiving, and will call
upon the name of the LORD.

18 I will pay my vows unto the
LORD now in the presence of his
people,

19 In the courts of the LORD'S
house, in the midst of thee, O
Jerusalem. Praise ye the LORD.

16. Alas! LORD,
For I am Thy servant.

I am Thy servant, son of Thy
hand maid;
Thou hast loosed my bonds.

17. To Thee I offer thank offer-
ings,
And on the name of the LORD
I call.

18. My vows to the LORD I pay.
Before (—fore) all His peo-
ple.

19. In the courts of the house of
the LORD,
In the midst of thee, Jerusalem.
Hallelu-Yah.

Deliverance

This Psalm attaches in thought to the latter part of the preceding, the deliverance from the death of the Babylonian captivity, and was a thank offering liturgy, to be used in connection with the libations, thank offerings and vows offered by the pilgrims assembled at Jerusalem for the great festivals. In the Greek it is divided after verse 9, the two parts constituting Psalms CXIV, CXV. These parts may have been originally separate Psalms, but in the form in which we have them they constitute one liturgical whole, a hymn of thanksgiving for deliverance from the death that seemed to have befallen the Jews, and for liberty to return to the Holy Land, where they now offer their thank and freewill offerings. Like the preceding and succeeding Psalms of the Hallel this is followed by a *hallelu-Yah,* whereas the first four Psalms of that collection (111-114) open with that praise cry. We find in this Psalm archaisms combined with late uses and Aramaisms, the former due in part certainly to its dependence on ancient liturgies, in part perhaps to an intentional effort to archaize, which we meet in some of the later psalmody. Poetically this Psalm is not carefully arranged, and in one or two places it consists of little more than notes for the singers. Verses 1-4 are a rough citation or adaptation of 18^{1-6}. After *loved* (1) are to be added the name Yahaweh, and a list of honorific titles, as in 18^{1}. *Voice of my supplication,* the Hebrew has *my voice* and *my supplication,* but cf. 6^{8}, 66^{19}. *Inclined His ear* (2), cf. 17^{6}, 31^{2}. *His name;* Hebrew has *my days,* an evident text error due to the change of one

letter. *Hell* (3), Hebrew Sheol. This citation from Psalm 18 is made to refer here to the death of the Babylonian captivity. *Found me,* this most unusual expression is explained in a scribal gloss as meaning that Israel encountered or found distress and sorrow. *Alas,* etc., (4), an ancient liturgical appeal, common in Sumerian penitential psalms. To that penitential cry out of the Captivity, when they were brought very low, God, who loves the poor and needy, ever merciful and compassionate (the phrase so freely used in the post-exilic liturgy), has given heed and saved them (5-6). So the summons to the pilgrims to return to their *resting place,* i. e., the Holy Land which God gave Israel for their resting place after their wanderings; and, restored from the death of the Captivity, to walk before Him there a living nation (7-9). Verses 10, 11 use Ps. 62 in the same manner in which 1-4 used Ps. 18; and it is worthy of note that the older Psalms used in this liturgy are drawn from the two Davidic Psalm books (2-41, 51-72). The theme of Ps. 62 is the vanity of trust in man; the help of Israel lay only in his God; a theme familiar in the pre-exilic prophets. Here that theme is used with reference to the experiences of the fall of Jerusalem and the Captivity, when allies proved broken reeds, and the neighboring peoples proved traitors and made profit out of Judah's fall; but God and God only delivered them from the captivity. Now faithful Israel, which was redeemed from the Captivity, is made to say that He *trusted,* leaving the object of His trust, Yahaweh, with such honorific titles as rock, etc., which meet us in 62, to be supplied. The *for I speak* is a citation reference to Ps. 62, where in his *frenzy* or ecstasy the Psalmist denounced the vanity of human help 62^{9}. Then comes the summons to repay God's bounty by worthy sacrifice (12), which may be illuminated by a reference of the Chronicler to Hezekiah's failure to do this as the cause of disaster to Judah (2 Chr. 32^{25}). Then follow the libations (3) and vows (4). *Fore;* the Hebrew throws in a meaningless, resonant syllable here, as also in 18, merely for effect in singing. Then follows another *alas* (16), preceded and prepared for by a sense citation of $72^{13, 14}$, substituting inter alias *death* for *blood.* Then comes again the declaration of salvation, that God hath loosed their bonds, i. e., delivered them from captivity (cf. 107^{14}), and the offering of thank offerings and vows (17-19), with intentional repetition of phrases and lines used previously (cf.

17 with 13, 4 and 2, and 18 with 14). These pilgrims, gathered from all quarters of the earth, are to offer in the Temple courts in the very midst of Jerusalem, a thought running through these post-exilic liturgies (cf. 107 and 102 [21]).

Verse 10 is cited by St. Paul in 2 Cor. 4 [13]. Verse 13 was used as a text by St. Bernard in preaching a Crusade.

CXVII

PRAISE the LORD, all ye nations: praise him, all ye people.

2 For his merciful kindness is great toward us: and the truth of the LORD *endureth* for ever. Praise ye the LORD.

1. Praise the LORD, all nations,
   Laud Him, all peoples;
2. For mighty is His love upon us,
   And the truth of the LORD is for aye.
   Hallelu-Yah!

A Doxology

This is a sacrificial praise cry for the preceding liturgy, emphasizing the thought of the gathering of peoples from all quarters of the world at Jerusalem (1), and by its use of love and truth (2) taking up and connecting itself with the two parts of the immediately preceding Psalm (116 [1, 10]).

This Psalm was sung by Cromwell and his soldiers after their victory over the Scotch.

CXVIII

GIVE thanks unto the LORD; for *he is* good: because his mercy *endureth* for ever.

2 Let Israel now say, that his mercy *endureth* for ever.

3 Let the house of Aaron now say, that his mercy *endureth* for ever.

4 Let them now that fear the LORD say, that his mercy *endureth* for ever.

5 I called upon the LORD in distress: the LORD answered me, *and set me* in a large place.

6 The LORD *is* on my side; I will not fear: what can man do unto me?

7 The LORD taketh my part with them that help me: therefore shall I see *my desire* upon them that hate me.

1. Give thanks to the LORD, for He is good;
   For everlasting is His love.
2. Let Israel now say:
   For everlasting is His love.
3. Let the house of Aaron now say:
   For everlasting is His love.
4. Let the fearers of the LORD now say:
   For everlasting is His love.
5. Out of mine anguish I called Yah;
   Yah answered and set me at large.
6. The LORD is for me, I fear not;
   What can man do unto me?
7. The LORD is for me with my helpers,
   That I may gaze on my foes.

8 *It is* better to trust in the LORD than to put confidence in man.

9 *It is* better to trust in the LORD than to put confidence in princes.

10 All nations compassed me about: but in the name of the LORD will I destroy them.

11 They compassed me about; yea, they compassed me about: but in the name of the LORD I will destroy them.

12 They compassed me about like bees; they are quenched as the fire of thorns: for in the name of the LORD I will destroy them.

13 Thou hast thrust sore at me that I might fall: but the LORD helped me.

14 The LORD *is* my strength and song, and is become my salvation.

15 The voice of rejoicing and salvation *is* in the tabernacles of the righteous: the right hand of the LORD doeth valiantly.

16 The right hand of the LORD is exalted: the right hand of the LORD doeth valiantly.

17 I shall not die, but live, and declare the works of the LORD.

18 The LORD hath chastened me sore: but he hath not given me over unto death.

19 Open to me the gates of righteousness: I will go into them, *and* I will praise the LORD:

20 This gate of the LORD, into which the righteous shall enter.

21 I will praise thee: for thou hast heard me, and art become my salvation.

8. To seek refuge in the LORD is better
Than trusting in man.
9. To seek refuge in the LORD is better
Than trusting in princes.

10. All nations surrounded me,
By the name of the LORD, but I will cut them off!
11. Surrounded, yea, surrounded me;
By the name of the LORD, but I will cut them off!
12. Surrounded me like bees,
Are quenched as a fire of thorns:
By the name of the LORD, but I will cut them off!

13. Thrust sore hast thou to make me fall,
And the LORD hath holpen me,
14. My strength and song is Yah;
And He is become my salvation.

15. (A shout of joy and victory in the dwellings of the righteous:)
(*Chorus.*) The right hand of the LORD winneth victory!
16. The right hand of the LORD is exalted!
The right hand of the LORD winneth victory!

17. I am not dead, but live,
And tell out the deeds of Yah.
18. Though Yah chasten me sore,
He hath not given me unto death.

19. (*Summons.*) Open for me the gates of righteousness;
I will enter therein, will give thanks to Yah.

20. (*Answer.*) This is the gate of the LORD.
The righteous shall enter therein.

21. I thank Thee, for Thou hast answered me,
And art become my salvation.

22 The stone *which* the builders refused is become the head *stone* of the corner.

23 This is the LORD's doing; it *is* marvellous in our eyes.

24 This *is* the day *which* the LORD hath made; we will rejoice and be glad in it.

25 Save now, I beseech thee, O LORD; O LORD, I beseech thee, send now prosperity.

26 Blessed *be* he that cometh in the name of the LORD: we have blessed you out of the house of the LORD.

27 God *is* the LORD, which hath shewed us light: bind the sacrifice with cords, *even* unto the horns of the altar.

28 Thou *art* my God, and I will praise thee: *thou art* my God, I will exalt thee.

29 O give thanks unto the LORD; for *he is* good: for his mercy *endureth* for ever.

22. The stone the builders rejected
Is become the head of the corner.
23. From the LORD hath this come;
It is marvellous in our eyes.
24. This is the day the LORD made,
Let us rejoice and be glad therein.
25. (*People.*) Alas, LORD, save now!
Alas LORD, deliver now!
26. (*Priests.*) Blessed be he that cometh in the LORD's name;
We have blessed you from the LORD's house.
27. God is the LORD and He lighteneth toward us.
(*Bind the sacrifice with cords at the horns of the altar.*)
28. My God art Thou, and I give Thee thanks,
My God, I will exalt Thee.
29. Give thanks to the LORD, for He is good
For everlasting is His love.

A Great Processional

This is a thank offering hymn for use at the sacrifices of a *haj,* or pilgrim festival. In the Greek it commences with a *hallelu-Yah,* and it was counted in later times certainly a part of the hallel. This addition of an eighth Psalm to the existing seven of that liturgy is in line with the addition of an eighth day to the seven-day festivals, which we see in process in the Priest Code. It belongs to the same school as the three preceding Psalms, especially 115, with which it has the closest affinities. It uses and develops more elaborately the brief, litany-like responses first used in that Psalm. Like 24, 68, 42-43 and 84 it is a processional, but more elaborate than any of these. Apparently there were no sacrifices during the procession, as in the case of 42, 43, and 84, but only at the close. There are no indications of the precise route of the procession, as in those Psalms, but it is clear that from some point without it entered Zion, David's city, and proceeded to the south gate of the Temple, and through that into the Temple court.

The procession began without the walls, pilgrims forming with the levitical choir (3), and marching through the city (15) and into the Temple (20) to receive the priestly blessing (26) and offer the thank offering. It commences (1) with the old sacrificial thank offering cry (cf. 106[1]), which forms a sort of caption to the Psalm, and closes with the same cry at the sacrifice of the thank offering at the altar (27-29). The first thank offering cry (1) is developed into a responsive praise song (2-4) on the model of 115[9-11]. The *now* in these verses represents a resonant syllable introduced in the Hebrew for singing effect (cf. 116). The succeeding verses (5-12), similarly responsive, have behind them particularly Ps. 18. So, cf. for v. 5, 18[19]; but instead of the simple word *straits* used in 18 our Psalmist has used the same rare derivative which we had in 116[5], and which I there rendered *anguish.* Verse 6 uses 56[9, 11], and verse 7, 54[4, 7]. It is worthy of note that, like 115 and 116, this Psalm utilizes of the pre-exilic Psalter the Davidic song books, and indeed the Psalm is a recall to David, telling of his victories as a prophecy of the future triumph of ransomed Israel. For the thought of 9 and 10 cf. 116 and 62; and for 10 also 18[40]. *Cut them off* (10-12), literally *cut off their fore-skins,* a reference to the story of David's treatment of the Philistines in Saul's wars, where the foreskins were taken, much as the American Indians took the scalps of their foes. In general the thought is borrowed from David's Psalm of victory over all the surrounding nations, Psalm 18[40 ff]. Here, as in the preceding Psalm, great emphasis is laid on the Name; and throughout this Psalm the ancient form Yah, handed down in proper names and liturgical formulae, is used freely along with the later longer form Yahaweh of common use, an intentional archaism. For verse 12 cf. restoration of Israel, chastened almost to the point of death Dt. 1[44]. Verse 14, as also 21 and 28, is derived from the oldest of all the great Hebrew victory Psalms, Ex. 15[2], and, used thus recurrently, is intended to carry the thought backward beyond David's triumphs to the deliverance from the first captivity when the nation, so near destruction, was delivered from Egypt by divine power. As by God's hand the nation as good as dead was then brought to life and came to be the mighty kingdom of David, victorious over all the peoples surrounding it, so now Israel, restored from the death of the Babylonian captivity, shall rise to similar greatness.

Salvation, the same word rendered *victory* in vv. 15, 16. It means both. *Dwellings of the righteous* (15), this verse may be a rubric indicating the passage of the procession through David's city of Zion; in any case it indicates the passage of the procession through Zion up to the south gate of the Temple (cf. 84). *Righteous* and *righteousness* (Heb. root Zedek) were designations of Zion and more specifically of the Temple (19), cf. Is. 1 [26], 26 [2], Jer. 31 [23], 50 [7]. Cf. also the use of Zedek in the names of the ancient pre-Israelitic kings of Jerusalem, Melchizedek (Gen. 14 [18]), Adonizedek (Jos. 10, [1, 3]). As they pass through David's city the great victory cry is sung (15, 16), as though of David himself. Verses 17, 18, a familiar picture in the post-exilic pilgrim liturgies of the but now restored to life (cf. 116 [8], 107 [22]). Verses 19, 20, the summons and permission to the righteous to enter the Temple (cf. 24, also 84 [7 ff]). Upon entrance a song of thanksgiving (21-24) for the wonderful answer to Israel's prayers and their salvation thereby, with reference to the Temple, rebuilt on and out of the ancient stones which had been cast down or rejected. The nation is compared to a similar ruin out of which it has been made in God's marvelous providence the cornerstone of a new order in the world, so that this day is like the first Sabbath (Gen. 2 [1-3]), when God has completed His acts of creation, a day of rejoicing and gladness. Then follows an *alas* (cf. 116), preparatory to the sacrifice, very much as Christian liturgies preface the actual celebration of the Sacrament with penitence, prayers of humble access and the like (25). After this, the priestly benediction from the House (26, cf. Ex. 9 [22]), the fire cry (27, cf. 1 K. 18 [39]), and the ritual call of the thank offering (28, 29). Verse 27 [b] is clearly the remnant of a rubric, directing the sacrifice at this point, but by later misunderstanding corrupted and made part of the hymn. The word used for *sacrifice* here is *haj,* meaning originally a pilgrim festival. For its use in later time for sacrifices at the pilgrim festivals, cf. Mal. 2 [3].

This Psalm is abundantly quoted or used in the New Testament: verse 6 in Heb. 13 [6]; 22 in Mat. 21 [42], Mk. 12 [10, 11], Lk. 20 [17], Acts 4 [11], Eph. 2 [20], 1 Pt. 2 [47]; 26 in Matt. 21 [9], 33 [39]. Mk. 11 [9], Lk. 13 [35], 19 [38], Jn. 12 [13]. It has an interesting record of historical uses and applications in the Christian Church. John Wyclif's reputed words as he lay dying at Lutterworth in 1384 were an adaptation of verse 17: "I shall not die, but

live, and declare—the evil deeds of the friars." Verse 23 is said to have been Queen Elizabeth's comment when she was informed of the death of Mary. 24, 25 were chanted by the Huguenots on their knees before the battle of Courtras. 26 was chanted when Charlemagne and Pope Hadrian entered the Basilica of Constantine together, April 2, 774.

CXIX

Aleph

BLESSED *are* the undefiled in the way, who walk in the law of the LORD.

2 Blessed *are* they that keep his testimonies, *and that* seek him with the whole heart.

3 They also do no iniquity: they walk in his ways.

4 Thou hast commanded *us* to keep thy precepts diligently.

5 O that my ways were directed to keep thy statutes!

6 Then shall I not be ashamed, when I have respect unto all thy commandments.

7 I will praise thee with uprightness of heart, when I shall have learned thy righteous judgments.

8 I will keep thy statutes: O forsake me not utterly.

Beth

9 Wherewithal shall a young man cleanse his way? by taking heed *thereto* according to thy word.

10 With my whole heart have I sought thee: O let me not wander from thy commandments.

11 Thy word have I hid in mine heart, that I might not sin against thee.

12 Blessed *art* thou, O LORD: teach me thy statutes.

13 With my lips have I declared all the judgments of thy mouth.

14 I have rejoiced in the way of thy testimonies, as *much as* in all riches.

15 I will meditate in thy precepts, and have respect unto thy ways.

Aleph

1. All hail to the blameless of way, who walk in the law of the LORD.
2. All hail to them that keep His testimonies, that seek Him with all their heart;
3. Aye, who have not wrought evil, who have walked in His ways (word).
4. Above all to be kept hast Thou commanded Thy behests.
6. Ah, that my ways were set to keep Thy statutes!
6. Ashamed shall I never be, if I regard all Thy commands.
7. As I learn Thy righteous judgments, I praise Thee with upright heart.
8. Altogether forsake me not, who keep Thy statutes!

Beth

9. By what shall a youth cleanse his path? By heeding Thy word.
10. By all my heart I sought thee, let me not stray from Thy commandments.
11. By my heart I hid Thy saying, lest I should sin against Thee.
12. Blessed art Thou, LORD! Teach me Thy statutes.
13. By my lips I recounted all the judgments of Thy mouth.
14. By the way of Thy testimonies I found joy, as much as in all riches.
15. By Thy behests I make my meditation, and Thy paths I regard.

16 I will delight myself in thy statutes: I will not forget thy word.

Gimel

17 Deal bountifully with thy servant, *that* I may live, and keep thy word.

18 Open thou mine eyes, that I may behold wondrous things out of thy law.

19 I *am* a stranger in the earth: hide not thy commandments from me.

20 My soul breaketh for the longing *that it hath* unto thy judgments at all times.

21 Thou hast rebuked the proud *that are* cursed, which do err from thy commandments.

22 Remove from me reproach and contempt; for I have kept thy testimonies.

23 Princes also did sit *and* speak against me: *but* thy servant did meditate in thy statues.

24 Thy testimonies also *are* my delight, *and* my counsellors.

Daleth

25 My soul cleaveth unto the dust: quicken thou me according to thy word.

26 I have declared my ways, and thou heardest me: teach me thy statutes.

27 Make me to understand the way of thy precepts: so shall I talk of thy wondrous works.

28 My soul melteth for heaviness: strengthen thou me according unto thy word.

29 Remove from me the way of lying: and grant me thy law graciously.

30 I have chosen the way of truth: thy judgments have I laid *before me.*

31 I have stuck unto thy testimonies: O LORD, put me not to shame.

32 I will run the way of thy commandments, when thou shalt enlarge my heart.

16. By Thy statutes I find delight; Thy word I forget not.

Gimel

17. Care for Thy servant, that I may live; so will I keep Thy word.

18. Clear mine eyes, that I may behold wonders out of Thy law.

19. Conceal not Thy commandments from me, for a sojourner on earth am I.

20. Crushed with longing is my soul for Thy judgments all the time.

21. Confounded hast Thou the proud; cursed are they that stray from Thy commandments.

22. Cast off from me reproach and shame, for I have kept Thy testimonies.

23. Conspired have princes against me; Thy servant museth on Thy statutes.

24. Counsellors unto me, my delight also, are Thy testimonies.

Daleth

25. Down in the dust lieth my soul; quicken me after Thy word.

26. Declared I my ways, and Thou answeredst me; teach me Thy statutes.

27. Direct me in the way of Thy behests, so will I muse on Thy wonders.

28. Drop I tears from heaviness, raise me up after Thy word.

29. Divert from me the way of falsehood, and graciously grant me Thy law.

30. Deeds of faithfulness I have chosen, I set before me Thy judgments.

31. Do not put me to shame, LORD, I have cleaved to Thy testimonies.

32. Dost Thou enlarge my heart, so will I run in the way of Thy commandments.

He

33 Teach me, O LORD, the way of thy statutes; and I shall keep it *unto* the end.

34 Give me understanding, and I shall keep thy law; yea, I shall observe it with *my* whole heart.

35 Make me to go in the path of thy commandments; for therein do I delight.

36 Incline my heart unto thy testimonies, and not to covetousness.

37 Turn away mine eyes from beholding vanity; *and* quicken thou me in thy way.

38 Stablish thy word unto thy servant, who *is devoted* to thy fear.

39 Turn away my reproach which I fear: for thy judgments *are* good.

40 Behold, I have longed after thy precepts: quicken me in thy righteousness.

Vau

41 Let thy mercies come also unto me, O LORD, *even* thy salvation, according to thy word.

42 So shall I have wherewith to answer him that reproacheth me: for I trust in thy word.

43 And take not the word of truth utterly out of my mouth; for I have hoped in thy judgments.

44 So shall I keep thy law continually for ever and ever.

45 And I will walk at liberty: for I seek thy precepts.

46 I will speak of thy testimonies also before kings, and will not be ashamed.

47 And I will delight myself in thy commandments, which I have loved.

48 My hands also will I lift up unto thy commandments, which I have loved; and I will meditate in thy statutes.

Zain

49 Remember the word unto thy servant, upon which thou hast caused me to hope.

He

33. Educate me in the way of Thy statutes, LORD, so will I keep it to the last.
34. Enlighten me, so will I keep Thy law, and observe it with all my heart.
35. Enable me to walk in the track of Thy commandments, for therein do I delight.
36. Eager for Thy testimonies make my heart, and not for gain.
37. Ever turn mine eyes from sight of evil; quicken me in Thy way (word).
38. Establish unto Thy servant Thy saying, which leadeth unto Thy fear.
39. Ever turn away my reproach that I dread, for Thy judgments are good.
40. Exceedingly I long for Thy behests; by Thy righteousness quicken me.

Wau

41. For let Thy love come unto me, LORD, Thy salvation according to Thy saying.
42. For my revilers shall I answer, because I trust in Thy word.
43. For snatch not utterly the word of truth from my mouth, because on Thy judgments have I hoped.
44. For constantly would I keep Thy law, for ever and aye.
45. For I would walk at large, because I sought Thy behests.
46. For I would speak of Thy testimonies before Kings, and not be ashamed.
47. For in Thy commandments is my delight, which I love.
48. For unto Thy commandments lift I up my hands, and muse on Thy statutes.

Zain

49. Give Thy servant fulfilment of Thy word, wherein Thou hast made me hope.

50 This *is* my comfort in my affliction: for thy word hath quickened me.

51 The proud have had me greatly in derision: *yet* have I not declined from thy law.

52 I remembered thy judgments of old, O LORD; and have comforted myself.

53 Horror hath taken hold upon me because of the wicked that forsake thy law.

54 Thy statutes have been my songs in the house of my pilgrimage.

55 I have remembered thy name, O LORD, in the night, and have kept thy law.

56 This I had, because I kept thy precepts.

Cheth

57 *Thou art* my portion, O LORD: I have said that I would keep thy words.

58 I entreated thy favour with *my* whole heart: be merciful unto me according to thy word.

59 I thought on my ways, and turned my feet unto thy testimonies.

60 I made haste, and delayed not to keep thy commandments.

61 The bands of the wicked have robbed me: *but* I have not forgotten thy law.

62 At midnight I will rise to give thanks unto thee because of thy righteous judgments.

63 I *am* a companion of all *them* that fear thee, and of them that keep thy precepts.

64 The earth, O LORD, is full of thy mercy: teach me thy statutes.

Teth

65 Thou hast dealt well with thy servant, O LORD, according unto thy word.

66 Teach me good judgment and knowledge: for I have believed thy commandments.

50. Grief was thus assuaged for me, that Thy saying quickened me.

51. Greatly have the proud reviled me, from Thy law I swerved not.

52. Giving thought to Thy judgments of yore, LORD, so was I comforted.

53. Glowing wrath seized me because of the wicked, that forsake Thy law.

54. Goodly music to me were Thy statutes in the house of my pilgrimage.

55. Giving thought by night to Thy name, LORD, so kept I Thy law.

56. Gained have I this, for I kept Thy behests.

Heth

57. Having for my portion the LORD, I am purposed to observe Thy word.

58. Heartily I entreated Thee, pity me after Thy saying.

59. Heed have I given to my ways, and turned my feet to Thy testimonies.

60. Haste I made, and delayed not, to observe Thy commandments.

61. Have entangled me cords of the wicked; Thy law I forgat not.

62. How do I rise at midnight to thank Thee for Thy righteous judgments.

63. Helper am I of all that fear Thee, and such as observe Thy behests.

64. How hath Thy love, LORD, filled the earth; teach me Thy statutes.

Teth

65. In accordance with Thy word, O LORD, Thou hast dealt well with Thy servant.

66. In right judgment and knowledge instruct me, for I have believed in Thy commandments.

67 Before I was afflicted I went astray: but now have I kept thy word.

68 Thou *art* good, and doest good: teach me thy statutes.

69 The proud have forged a lie against me: *but* I will keep thy precepts with *my* whole heart.

70 Their heart is as fat as grease: *but* I delight in thy law.

71 *It is* good for me that I have been afflicted; that I might learn thy statutes.

72 The law of thy mouth *is* better unto me than thousands of gold and silver.

Jod

73 Thy hands have made me and fashioned me: give me understanding, that I may learn thy commandments.

74 They that fear thee will be glad when they see me; because I have hoped in thy word.

75 I know, O LORD, that thy judgments *are* right, and *that* thou in faithfulness hast afflicted me.

76 Let, I pray thee, thy merciful kindness be for my comfort, according to thy word unto thy servant.

77 Let thy tender mercies come unto me, that I may live: for thy law *is* my delight.

78 Let the proud be ashamed; for they dealt perversely with me without a cause: *but* I will meditate in thy precepts.

79 Let those that fear thee turn unto me, and those that have known thy testimonies.

80 Let my heart be sound in thy statutes; that I be not ashamed.

Caph

81 My soul fainteth for thy salvation: *but* I hope in thy word.

82 Mine eyes fail for thy word, saying, When wilt thou comfort me?

67. I went astray before I was afflicted, but now I observe Thy saying.

68. Indeed Thou art good, and doest good; teach me Thy statutes.

69. I keep Thy behests with all my heart, the proud have besmeared me with lies.

70. Impassive like fat is their heart; I delight in Thy law.

71. It is good for me that I was afflicted, that I might learn Thy statutes.

72. I esteem the law of Thy mouth above thousands of gold and silver.

Yodh

73. Let me understand and learn Thy commandments, whose hands did form and fashion me.

74. Let them that fear Thee see me and be glad, for on Thy word have I hoped.

75. Learned have I, LORD, that Thy judgments are right; and in faithfulness didst Thou afflict me.

76. Let Thy love be for my comfort, after Thy saying unto Thy servant.

77. Let thy mercies come to me that I may live, for Thy law is my delight.

78. Let the proud be shamed, because they have slandered me; I do muse on Thy behests.

79. Let them that fear Thee turn to me, even such as know Thy testimonies.

80. Let my heart be blameless in Thy statutes, that I be not ashamed.

Kaf

81. My soul hath pined for Thy salvation, on Thy word have I hoped.

82. Mine eyes have pined for Thy saying, and said, When wilt Thou comfort me?

83 For I am become like a bottle in the smoke; *yet* do I not forget thy statutes.

84 How many *are* the days of thy servant? when wilt thou execute judgment on them that persecute me?

85 The proud have digged pits for me, which *are* not after thy law.

86 All thy commandments *are* faithful: they persecute me wrongfully; help thou me.

87 They had almost consumed me upon earth; but I forsook not thy precepts.

88 Quicken me after thy lovingkindness; so shall I keep the testimony of thy mouth.

Lamed

89 For ever, O LORD, thy word is settled in heaven.

90 Thy faithfulness *is* unto all generations: thou hast established the earth, and it abideth.

91 They continue this day according to thine ordinances: for all *are* thy servants.

92 Unless thy law *had been* my delights, I should then have perished in mine affliction.

93 I will never forget thy precepts: for with them thou hast quickened me.

94 I *am* thine, save me; for I have sought thy precepts.

95 The wicked have waited for me to destroy me: *but* I will consider thy testimonies.

96 I have seen an end of all perfection: *but* thy commandment *is* exceeding broad.

Mem

97 O how love I thy law! it *is* my meditation all the day.

83. Made like a wine-skin shrivelled by smoke though I be, Thy statutes I forgat not.

84. My days,—how many are they? When wilt Thou do judgment on Thy servant's persecutors?

85. Miscreants dug pits against me, who deal not after Thy law.

86. Malignantly they persecuted me, help me; all Thy commandments are faithfulness.

87. Me had they well-nigh consumed in the land, but I forsook not Thy behests.

88. Make me to live according to Thy love; so shall I observe the testimony of Thy mouth.

Lamedh

89. No end, O LORD, hath Thy word, established in the heavens.

90. Numberless ages endureth Thy truth (saying), Thou didst fashion the earth that it standeth.

91. Now by Thy judgments they stand; for all things are Thy servants.

92. Now, had not Thy law been my delight, I had perished in mine affliction.

93. Never will I forget Thy behests, for thereby hast Thou quickened me.

94. Now, for that I have sought Thy behests, Thine am I; save me.

95. Nefarious men have waited against me to destroy me; Thy testimonies I consider.

96. Nought so perfect but I have seen the end; infinitely broad Thy commandment.

Mem

97. O, LORD, how love I Thy law! every day it is my meditation.

98 Thou through thy commandments hast made me wiser than mine enemies: for they *are* ever with me.

99 I have more understanding than all my teachers for thy testimonies *are* my meditation.

100 I understand more than the ancients, because I keep thy precepts.

101 I have refrained my feet from every evil way, that I might keep thy word.

102. I have not departed from thy judgments: for thou hast taught me.

103 How sweet are thy words unto my taste! *yea, sweeter* than honey to my mouth.

104 Through thy precepts I get understanding: therefore I hate every false way.

Nun

105 Thy word *is* a lamp unto my feet, and a light unto my path.

106 I have sworn, and I will perform *it,* that I will keep thy righteous judgments.

107 I am afflicted very much: quicken me, O LORD, according unto thy word.

108 Accept, I beseech thee, the freewill offerings of my mouth, O LORD, and teach me thy judgments.

109 My soul *is* continually in my hand: yet do I not forget thy law.

110 The wicked have laid a snare for me: yet I erred not from thy precepts.

111 Thy testimonies have I taken as a heritage for ever: for they *are* the rejoicing of my heart.

112 I have inclined mine heart to perform thy statutes always, *even unto* the end.

Samech

113 I hate *vain* thoughts: but thy law do I love.

14 Thou *art* my hiding place and my shield: I hope in thy word.

98. Over mine enemies Thy commandments make me wise, for they are ever with me.

99. Over all my teachers passeth my skill, for Thy testimonies are my meditation.

100. Over elders passeth my understanding, because I have kept Thy behests.

101. Out of every evil path refrained I my feet, in order to observe Thy word.

102. Out of Thy judgments I swerved not, for Thou hast taught me.

103. O how sweeter to my palate Thy sayings than honey to my mouth!

104. Out of Thy behests get I understanding, therefore all paths of falsehood I hated.

Nun

105. Proved hath Thy word a lamp to my feet, and a light to my path.

106. Pledged have I, and will keep the same, to observe Thy righteous judgments.

107. Poignant is mine affliction, LORD, quicken me after Thy word.

108. Prithee, accept, LORD, the freewill offerings of my mouth, and teach me Thy judgments.

109. Perpetually is my life in my hands, yet forgat I not Thy law.

110. Put have the wicked a snare to take me, but from Thy behests I erred not.

111. Perpetual heritage are Thy testimonies unto me, for they are the joy of my heart.

112. Performance of Thy statutes for ever and aye, thereto have I set my heart.

Samekh

113. Knaves I hate, but Thy law do I love.

114. Keep and shield art Thou of mine; on Thy word I hope.

115 Depart from me, ye evil doers: for I will keep the commandments of my God.

116 Uphold me according unto thy word, that I may live: and let me not be ashamed of my hope.

117 Hold thou me up, and I shall be safe: and I will have respect unto thy statutes continually.

118 Thou hast trodden down all them that err from thy statutes: for their deceit *is* falsehood.

119 Thou puttest away all the wicked of the earth *like* dross: therefore I love thy testimonies.

120 My flesh trembleth for fear of thee; and I am afraid of thy judgments.

Ain

121 I have done judgment and justice: leave me not to mine oppressors.

122 Be surety for thy servant for good: let not the proud oppress me.

123 Mine eyes fail for thy salvation, and for the word of thy righteousness.

124 Deal with thy servant according unto thy mercy, and teach me thy statutes.

125 I *am* thy servant; give me understanding, that I may know thy testimonies.

126 *It is* time for *thee,* LORD, to work: *for* they have made void thy law.

127 Therefore I love thy commandments above gold; yea, above fine gold.

128 Therefore I esteem all *thy* precepts *concerning* all *things to be* right; *and* I hate every false way.

PE

129 Thy testimonies *are* wonderful: therefore doth my soul keep them.

130 The entrance of thy words giveth light; it giveth understanding unto the simple.

115. Keep far from me, ye evil doers, that I may observe the commandments of my GOD.

116. Keep me alive according to Thy saying, and make me not ashamed of my hope.

117. Quicken me that I may be saved, and gaze on Thy statutes alway.

118. Quenched hast Thou all that stray from Thy statutes, for false is their pretence.

119. Quite hast Thou destroyed all the wicked of the land like dross; therefore I love Thy testimonies.

120. Qualms of dread have made my flesh bristle, and I am afraid of Thy judgments.

Ain

121. Right and judgment have I wrought, leave me not to mine oppressors.

122. Ransom Thy servant in goodness (according to Thy word); let not the proud oppress me.

123. Repine mine eyes for Thy salvation, and for Thy righteous saying.

124. Render unto Thy servant after Thy love, and teach me Thy statutes.

125. Refresh me, Thy servant, that I may discern, and know Thy testimonies.

126. Reached is the time for the LORD to act; they have made void Thy law.

127. Rather than gold or fine gold do I verily love Thy commandments.

128. Regarded have I all Thy behests altogether, every false path I abhor.

Pe

129. Since Thy testimonies are wonderful, therefore have I kept them.

130. Simple men Thy words make wise, the opening thereof giveth light.

131 I opened my mouth, and panted: for I longed for thy commandments.

132 Look thou upon me and be merciful unto me, as thou usest to do unto those that love thy name.

133 Order my steps in thy word: and let not any iniquity have dominion over me.

134 Deliver me from the oppression of man: so will I keep thy precepts.

135 Make thy face to shine upon thy servant; and teach me thy statutes.

136 Rivers of waters run down mine eyes, because they keep not thy law.

Tzaddi

137 Righteous *art* thou, O LORD, and upright *are* thy judgments.

138 Thy testimonies *that* thou hast commanded *are* righteous and very faithful.

139 My zeal hath consumed me, because mine enemies have forgotten thy words.

140 Thy word *is* very pure: therefore thy servant loveth it.

141 I *am* small and despised: *yet* do not I forget thy precepts.

142 Thy righteousness *is* an everlasting righteousness, and thy law *is* the truth.

143 Trouble and anguish have taken hold on me: *yet* thy commandments *are* my delights.

144 The righteousness of thy testimonies *is* everlasting: give me understanding, and I shall live.

Koph

145 I cried with *my* whole heart; hear me, O LORD: I will keep thy statues.

146 I cried unto thee; save me, and I shall keep thy testimonies.

147 I prevented the dawning of the morning, and cried: I hoped in thy word.

131. So longed I for Thy commandments, I opened wide my mouth and panted.

132. Show me Thy face and pity me, according to judgment to them that love Thy name.

133. Stablish my steps by Thy saying, and let no evil rule over me.

134. Set me free from the oppression of man, so will I keep Thy behests.

135. Show Thy servant the light of Thy face, and teach me Thy statutes.

136. Showers of waters mine eyes shed, for that men observe not Thy law.

Zadhe

137. Thou art righteous, LORD, and upright are Thy judgments.

138. Thou didst command Thy testimonies in righteousness, and in faithfulness exceedingly.

139. Therefore hath my zeal consumed me, for that my foes forgot Thy words.

140. Tried in fire is Thy saying greatly, and Thy servant loveth it.

141. Though I am small and despised, Thy behests I forgat not.

142. Thy righteousness is righteous for ever, and Thy law is truth.

143. Trouble and distress befell me, Thy commandments are my delight.

144. Thy testimonies are righteous for ever; give me understanding, that I may live.

Kof

145. Unto Thee with all my heart I cried; answer me, LORD, Thy statutes I would keep.

146. Unto Thee I cried; save me, so shall I observe Thy testimonies.

147. Untimely, before dawn, I call for help; on Thy word I hope.

148 Mine eyes prevent the *night* watches, that I might meditate in thy word.

149 Hear my voice according unto thy loving kindness: O LORD, quicken me according to thy judgment.

150 They draw nigh that follow after mischief: they are far from thy law.

151 Thou *art* near, O LORD; and all thy commandments are truth.

152 Concerning thy testimonies, I have known of old that thou hast founded them for ever.

Resh

153 Consider mine affliction, and deliver me: for I do not forget thy law.

154 Plead my cause, and deliver me: quicken me according to thy word.

155 Salvation *is* far from the wicked: for they seek not thy statutes.

156 Great *are* thy tender mercies, O LORD: quicken me according to thy judgments.

157 Many *are* my persecutors and mine enemies; *yet* do I not decline from thy testimonies.

158 I beheld the transgressors, and was grieved; because they kept not thy word.

159 Consider how I love thy precepts: quicken me, O LORD, according to thy lovingkindness.

160 Thy word *is* true *from* the beginning: and every one of thy righteous judgments *endureth* for ever.

Schin

161 Princes have persecuted me without a cause: but my heart standeth in awe of thy word.

162 I rejoice at thy word, as one that findeth great spoil.

163 I hate and abhor lying: *but* thy law do I love.

148. Untimely, mine eyes forestall the night watches, to muse on Thy saying.

149. Unto my voice hearken, according to Thy love; LORD, quicken me after Thy judgments.

150. Unprincipled men draw nigh, who are far from Thy law;

151. Up, be Thou nigh, LORD, all whose commandments are truth.

152. Until everlasting hast Thou established them; that learned I of old from Thy testimonies.

Resh

153. View mine affliction, and rescue me, for Thy law I forgat not.

154. Vouchsafe to plead my cause, and redeem me; quicken me after Thy saying.

155. Very far from the wicked is salvation, because they sought not Thy statutes.

156. Verily, LORD, Thy mercies are many; quicken me after Thy judgments.

157. Very many my foes and pursuers; from Thy testimonies I turned not away.

158. Vicious men I saw and loathed, who observed not Thy saying.

159. Visit me, for I have loved Thy behests; LORD, quicken me after Thy love.

160. Verity is the sum of Thy word, and everlasting all Thy righteous judgment.

Sin

161. Without cause princes persecuted me, whose heart standeth in awe of Thy word;

162. With joy am I filled because of Thy saying, as one that findeth great spoil.

163. Wanton lying I hate and abhor; Thy law do I love;

164 Seven times a day do I praise thee, because of thy righteous judgments.

165 Great peace have they which love thy law: and nothing shall offend them.

166 LORD, I have hoped for thy salvation, and done thy commandments.

167 My soul hath kept thy testimonies; and I love them exceedingly.

168 I have kept thy precepts and thy testimonies: for all my ways *are* before thee.

Tau

169 Let my cry come near before thee, O LORD: give me understanding according to thy word.

170 Let my supplication come before thee: deliver me according to thy word.

171 My lips shall utter praise, when thou hast taught me thy statutes.

172 My tongue shall speak of thy word: for all thy commandments *are* righteousness.

173 Let thine hand help me; for I have chosen thy precepts.

174 I have longed for thy salvation, O LORD; and thy law *is* my delight.

175 Let my soul live, and it shall praise thee; and let thy judgments help me.

176 I have gone astray like a lost sheep: seek thy servant; for I do not forget thy commandments.

164. Withal seven times a day I praise Thee, because of Thy righteous judgments.

165. Who loveth Thy law hath great prosperity, and for him there is no stumbling.

166. Waited have I on Thy salvation, LORD, for Thy commandments have I loved.

167. Well have I observed Thy testimonies, which I greatly love.

168. Well have I observed Thy behests (and Thy testimonies), for all my ways are before Thee.

Tau

169. Yea, let my shout reach Thee, LORD; give me understanding after Thy word.

170. Yea, let my prayer come before Thee; rescue me after Thy saying.

171. Yet shall my lips gush forth with praise, because Thou teachest me Thy statutes.

172. Yet shall my tongue sing of Thy saying, for all Thy commandments are righteousness.

173. Yea turned I after Thy behests, therefore be Thy hand my help.

174. Yearned I for Thy salvation, LORD, Thy law was my delight.

175. Yet let me live and praise Thee, whose judgments are my help.

176. Yea, seek Thy servant, straying like a lost sheep, for Thy commandments I forgat not.

A Rosary of the Law

An acrostic, containing in order the twenty-two letters of the Hebrew alphabet in twenty-two stanzas of eight verses, each letter repeated eight times, and each verse containing one of the eight titles of the Law: viz. word (or words), saying, statutes, judgments (or judgment), law, commandments, testimonies, behests. While these words etymologically and his-

torically designate certain parts or aspects of the Law, they are here used interchangeably merely as titles of the Law, i. e., the Pentateuch. There are a few cases where *saying* would be better rendered *promise,* and *judgments, custom* or *wont,* but for regularity we have used the same translation throughout. There are two cases in which *way* has been used, verses 3 and 37, apparently by the scribal interchange of similar forms for *word;* one case, in verse 90, where *truth* has been substituted for *saying;* and one case, verse 122, where *goodness* has been substituted for *word.* There are only five stanzas in which all five terms are used (teth yodh, kaf, ain, and pe). In 17 stanzas one or more terms are omitted, and others used twice. In very few cases, apparently through scribal error, the same verse contains two terms. *Yahaweh* (LORD) is generally used once in each stanza, but in three stanzas (gimel, kaf and pe) it is lacking; in five (zain, heth, resh and tau) it is used twice; in one (kof) three times; in one (samekh) *Elohim* (GOD) is substituted. All this is in accordance with Hebrew use and the customary irregularity which has been noted in the Introduction. Apparently the scheme contemplated the use of all eight titles of the Law in each stanza, one in each verse, and of the name of Yahaweh once in each stanza; but this was only a general scheme by which the Psalmist did not bind himself in detail. Way or ways is used with great frequency throughout the Psalm, in one stanza (daledh) five times, generally in the sense with which we have become familiar of *religion,* here the religion of the Law. The second person is used throughout in reference to Yahaweh, thus making the Psalm a continuous address to Him, with the exception of verses 1-3, 115, where the third person is used. This was necessary in verses 1-3, to introduce the theme. In 115, where *my* GOD is used, the reason for deviation is not clear. The Hebrew and Greek texts are almost identical, and evidently the text has come down to us in very good shape.

With this Psalm we may be said to come into a new religious atmosphere. The Law, i. e., the Pentateuch, has become representative of God; to it are ascribed His attributes, and from it, as from God, come help and salvation. The Law and God are used almost interchangeably, and the Law is well on the road towards hypostatization. Ethically it makes an advance. We have passed over almost entirely from the

Deuteronomic attitude of emphasis on reward and punishment as the incentive and motive of the observation of religion. The Law is to be kept primarily because it is the representative of God, and Israel's allegiance to God is not personal but legal, because of and through the holy and righteous Law. It must be dated some time after the adoption of the Law under Ezra, and for reasons connected with the growth of the Psalms, as shown in Chronicles, before the final compilation of that book, at or after the middle of the 4th century B. C

The Psalm uses very freely thoughts and sometimes phrases from earlier Psalms and from the Pentateuch, and it appears to have had a great influence on later thought. Without exact quotations we have numerous elusive reflections of its phrases in Chronicles and the New Testament (cf., however, 75 with Heb. 12 [10], 115 with Mat. 7 [23], 116 with Phil. 1 [20]). In the Greek it is connected with the preceding collection by the prefix of a *hallelu-Yah;* but if this word be original it should presumably be appended to 118, not prefixed to 119. The Psalm is scarcely a liturgy in the sense in which we have used that term, as a Psalm intended to be used in sacrificial service. It was an attempt to do for the Law what had been done for the history of Israel in such Psalms as 88, 89, and such liturgical collections as 103-107; and may have been and probably was sung in connection with sacrifices, but its principal use must have been in the Synagogue and the home. It is didactic, but it is also very devotional. While it is a national hymn, it lends itself with singular effect to the religion of the individual.

Poetically of course a poem on such a scheme can not rank high; it is a stunt, an exhibition of a somewhat mechanical ingenuity. We have some forced constructions and unusual words or unusual uses of words. So in the *beth* stanza a forced use of the preposition *be* to furnish the *b's*, which I have attempted to reproduce by a similar use of *by;* and in the *wau* stanza the reiterated use of the conjunction *we,* which I have imitated with *for.* As the Hebrew letters do not altogether correspond in value with our letters and are less numerous I have allowed myself certain liberties in arrangement, and have combined in one the similar sounding *k* and *q*. I have not always translated as literally as in other Psalms, sometimes reversing the order of phrases and words, and occasionally paraphrasing the text; but because in attempting to comply

with the scheme of the Hebrew Psalm I have been compelled to face the same problems as the Psalmist, I venture to think that my translation is much nearer the original than that of the Revised Version.

Verse 16, both *word* and *statues* used; there is a similar doubling of *behests* and *testimonies* in 168, apparently due to the corrupting influence of the preceding line; and in 172 we have both *saying* and *commandments*. 30, *deeds of faithfulness*, literally *way*. 48, *which I love*, omitted, having crept in from the preceding verse. 97 LORD, from the Greek text. 119, *land*, or earth. It is often impossible to determine which of the two meanings is uppermost in the Psalmist's mind. 139, *zeal of Thime house*, from the Greek text. 164, *seven times a day*, does not probably represent actual Hebrew use at that time. The word seven was taken because of the exigencies of versification, and because it was a Hebrew traditional sacred number. 116, *loved* for *did*, following the Greek. The last stnaza, *tau*, is of the nature of a praise song.

LECTURE VI. The Pilgrims and Afterwards—Pilgrim Psalter—Dangers of the Journey—The City of God—Priestly Additions to Pilgrim Psalter—The Last Collection—Composite Psalms—A *Davidic* Liturgy—Incantation—Snare Songs—A Singular Composition—The Tehillah—Acrostic Introduction—The Five Praise Songs.

CXX—CXXXIV

PILGRIM PSALTER, 120-134

Each of these Psalms is headed: *Song of ascent,* i. e., of the going up to the pilgrim feasts at Jerusalem. Several of them (120, 124, 128, 131, apparently also 122, 123) show marked Babylonianisms, i. e., idioms familiar in Babylonian, but not used in Hebrew, and indeed in two cases (120^{7}, 131^{2}) wrongly translated in the English version because of their unintelligiblity according to the rules of Hebrew syntax. This is evidence of their composition in Babylonia by Jews whose language was influenced by the kindred language of the people among whom they lived. Similarly the Tel el-Amarna letters written in Babylonian show Canaanite influence in their idioms. As pointed out *in loco,* some of the Psalms, such as 120-122, contain also local references indicating their use on the pilgrimage from Babylonia to Jerusalem to the great festivals, which, as we learn from Neh. 1, had become a religious practice of the Captivity as early as the middle of the 5th century B. C. Most of them (notably 129) are marked by Aramaisms. Aramean was the language of the Hebrew forefathers, which they exchanged for an Amorite dialect in Canaan. From the north, however, Aramean invaders continued to press down, bringing their language with them. By the end of the eighth century Aramean was the common language of international intercourse (2 K. 18^{26}), and dockets on Assyrian and Babylonian tablets show us that by that time or shortly after it had also become a common language of commercial intercourse. By the middle of the 5th century it had become the lingua franca of all hither Asia, and soon thereafter it displaced Hebrew as the spoken language

of the Jews. Naturally its influence was greatest on Jews living without Judea, and on the common people as over against the literati. The existence of Aramaisms in these Psalms, therefore, does in part support the argument from Babylonianisms of their origin in Babylonia; in part it suggests a popular origin, that they were folk songs, not compositions of the literati. This latter suggestion is further supported by the tendency to resolve forms, to substitute a preposition with a noun for the direct object, a particle with an auxiliary for the simple perfect, etc., such as we find in French as over against Latin, English as over against Anglo-Saxon, a sort of change in language which regularly begins from below and is consummated first in the folk speech. Further, these songs are curiously naive in their method of expression, and simple and homely in their figures. They use, moreover, a metre unlike the conventional Psalm metres used elsewhere, marking them off from all other collections of Psalms. All this is true of Psalms 120-131. These were, in the main at least, folk songs, composed and sung for and by the pious pilgrims from Babylonia to Jerusalem, gathered into a collection arranged according to some sort of scheme, provided with a doxology (131 [3]), and designated as *Songs of ascent*, i. e., *pilgrim songs*. Psalms 132-134 are quite different. They were written in the Temple, by or under the influence of the priests, and, 132 particularly, in conventional Psalm metre. They represent the adoption by the Levitical guild of singers of the Pilgrim Psalter for Temple use, and its completion and adaptation to that purpose. The date *ad quem* of the collection is fixed by the quotations in Chronicles of Psalms 130, 132 as not later than a little after 350 B. C., Chronicles itself dating from the closing part of the 4th century. As to the *a quo*, individual Psalms may, from all the evidence we possess, go back a century earlier. They are very beautiful, and in spite of or perhaps because of the fact that the Captivity of which they sing seems to us rather a sham captivity, a voluntary captivity for economic reasons instead of a servitude in a foreign land by *force majeure*, singularly full of human appeal.

It would appear from the Talmud that this collection was sung as a whole at the Feast of Tabernacles by Levitical singers standing on the steps between the outer and inner courts of the Temple, which corresponded in number with the

number of the Pilgrim Psalms. From the time of Queen Salome-Alexandra (78-69 B. C.), the nights of the Feast of Tabernacles were celebrated as a festival of water drawing (cf. Jn. 7 [37]), in connection with which these Psalms were supposed to have been sung.

CXX

A Song of degrees.

IN my distress I cried unto the LORD, and he heard me.

2 Deliver my soul, O LORD, from lying lips, *and* from a deceitful tongue.

3 What shall be given unto thee? or what shall be done unto thee, thou false tongue?

4 Sharp arrows of the mighty, with coals of juniper.

5 Woe is me, that I sojourn in Mesech, *that* I dwell in the tents of Kedar!

6 My soul hath long dwelt with him that hateth peace.

7 I *am for* peace: but when I speak, they *are* for war.

1. Unto the LORD in my distress I called, and He answered me.
2. LORD, deliver me from the lying lip, from the deceitful tongue.
3. What shall be given thee, and what be done more to thee, deceitful tongue?
4. Arrows of the warrior sharpened, with coals of broom.
5. Woe is me that I journeyed through Meshech, abode among the tents of Kedar!
6. Long time I dwelt with the hater of peace.
7. When I would speak peace, they were for battle.

Lord, Deliver

This is the song of the pilgrim thankful for deliverance from the perils of the long journey from Babylonia through hostile and barbarous peoples. How that journey was dreaded by peaceful and unwarlike travelers can be seen from Ezra 8 [21-23]: Ezra's apprehension of enemies along the Euphrates route, the halt at Hit before his great caravan began its journey, the emphasis on the fact that they had no armed escort, the fasting and supplication to God for protection against foes along the route. This represents the normal condition of Euphrates travel. I found it so in my time: peaceful caravans, in mortal terror of the bedawin marauders, seeking to attach themselves to some strong, armed or escorted caravan, always apprehensive of attack, alarmed at the sight of an Arab encampment, only free from tension when the land of the Arab was passed. The Psalm commences (1) with a free citation from the great David Psalm (18 [6]), the cry to God for protection, and assur-

ance of His answer; the journey thus commencing with a penitential act (cf. Ez. 8 [23]). To the pilgrim the wandering, plundering Arab was the synonym of wile and treachery (2, 3), just as the red Indian was to the Americans of earlier generations traveling through their lands, a cursed folk whom God should punish. Verse 4 sounds like the answer to the appeal of v. 1, and as the appeal was derived from Ps. 18, so is the answer. God's punishment that shall befall them is arrows of the mighty, and coals of broom, in place of the thunderbolts of David's Psalm (18 [7 ff]). On the other hand, such passages as Jer. 9 [2-8], Pr. 26 [18], Ps. 64 [4] favor the understanding of this verse as an interpretation or enlargement of the preceding: treacherous and false, none ever knew when from some covert they would let fly their arrows, with points hardened and sharpened in the coals of broom which made the fires for their smithies. Then, the lamentation over the journey through wild and hostile nomads (verse 5). Meshech is more properly the peoples northward in Asia Minor (cf. Gen. 10 [2], 1 Chr. 1 [5], Ez. 27 [13]), but it is also used by Ezekiel (38 [2, 3], 39 [1]) of fierce wandering peoples from the northeast, associated with Gog. Here it appears to represent the nomads threatening from the north, like the Turcomans and Kurds of the present day, while Kedar (cf. Gen. 25 [13], Is. 21 [16], 60 [7], Jer. 2 [10], Ez. 27 [21]) represents the Arabian hordes. With a change of pointing but no change of the consonant text the Greek reads: *Prolonged* (referring to the great length of the journey, see Ezra) *was my sojourn* (or journey), *I abode among the tents of Kedar,* which would connect well with the thought of the succeeding verse. I think, however, that the Hebrew text is preferable. Verses 6-7 represent the peaceful city dwellers' conception of the wild and warlike sons of the desert. When he gives them the greeting of peace, *sala'am aleikum,* peace be unto you, they may respond with a flight of arrows, or a charge.

CXXI

A Song of degrees.

I WILL lift up mine eyes unto the hills, from whence cometh my help.

2 My help *cometh* from the LORD, which made heaven and earth.

1. I lift up mine eyes to the hills.
   Whence cometh my help?
2. My help is from the LORD,
   Maker of heaven and earth.

3 He will not suffer thy foot to be moved: he that keepeth thee will not slumber.

4 Behold, he that keepeth Israel shall neither slumber nor sleep.

5 The LORD *is* thy keeper: the LORD *is* thy shade upon thy right hand.

6 The sun shall not smite thee by day, nor the moon by night.

7 The LORD shall preserve thee from all evil: he shall preserve thy soul.

8 The LORD shall preserve thy going out and thy coming in from this time forth, and even for evermore.

3. May He not suffer thy foot to be moved!
May He not slumber that keepeth thee!
4. Behold, the keeper of Israel
Shall neither slumber nor sleep.

5. The LORD is thy keeper,
The LORD thy shade on thy right hand;
6. The sun shall not hurt thee by day,
Neither the moon by night.

7. The LORD keep thee from all evil!
He will keep thy life.
8. The LORD keep thy coming and thy going
Henceforth and for ever!

The Lord Thy Keeper

The relief and joy at the sight of the hills on this journey appeal to all who have made it. What must it have meant to the Jewish pilgrim! Danger past, the goal of the weary journey almost in sight; among those hills the Holy City, the desire of his heart, the abode of his God, the source of his salvation! The pilgrims would naturally leave the Euphrates at or about Deir, journeying by way of Palmyra and Damascus. Hills would first appear as they approached Palmyra, until, as they neared Damascus, mighty Hermon, the northern outpost of the Holy land, would be visible. Verses 3-8 are vivid with the life of the march, the watch at nights who falls asleep, the sun of midday whose heat is so intolerable, and the bitter, bitter cold of the night, when the moon seems to exude frigidity. Yahaweh is Israel's unsleeping night watch, and his shelter from both heat and cold, to guard him against all the terrors and ills of the pilgrimage, to bring him safe to Jerusalem, and safe back again to his Babylonian home. The *shade* (5) on the right hand, the regular position of God as protector in battle. Verse 2 is a familiar Psalm phrase, cf. especially 115^{15}; and for 3, 66^{9}. With 5-7 cf. 91, $^{1, 4, 10-12}$.

This was a favorite battle hymn of the Covenanters in Scotland and the Cévénoles in France.

CXXII

A Song of degrees of David.

I WAS glad when they said unto me, Let us go into the house of the LORD.

2 Our feet shall stand within thy gates, O Jerusalem.

3 Jerusalem is builded as a city that is compact together:

4 Whither the tribes go up, the tribes of the LORD, unto the testimony of Israel, to give thanks unto the name of the LORD.

5 For there are set thrones of judgment, the thrones of the house of David.

6 Pray for the peace of Jerusalem: they shall prosper that love thee.

7 Peace be within thy walls, *and* prosperity within thy palaces.

8 For my brethren and companions' sakes, I will now say, Peace *be* within thee.

9 Because of the house of the LORD our God I will seek thy good.

1. Glad was I when they said to me,
   To the house of the LORD let us go.
2. Our feet stand in thy gates, Jerusalem;
3. Jerusalem, built like a city that is compact together,
4. Whither the tribes of Yah have gone up (an ordinance for Israel),
   To give thanks to the name of the LORD;
5. For there stood the thrones of judgment,
   Thrones of the house of David.
6. Pray for the peace of Jerusalem:
   Let them that love thee prosper!
7. Be peace on thy walls;
   Prosperity on thy palaces!
8. For my brethren and companions' sake.
   I would bespeak peace on thee.
9. For the sake of the house of the LORD our God, I would seek thy welfare.

To the House of the Lord

In the arrangement of the Psalms of this collection 120-122 were intentionally placed at the commencement, and in such order as to form a sequence, indicating the pilgrim's progress, through the dangers of the wilderness journey, to sight of the mountains of the Holy Land, to arrival in the Holy Land. Dramatically this Psalm commences (1) with the summons to the pilgrimage (cf. Zech. 8^{21}), jumping from this to the glad arrival in the holy city (2). Then the admiring description of the compact hill town (3), so unlike the cities of their Babylonian home. To this the tribes go up, according to their ancient law a scribe seems to have added as a gloss, referring to such prescriptions as Dt. 16^{16}, to offer the thank offerings (cf. the liturgies 103-107 and 111-118 in loco). Following

the Greek we have omitted one of the *tribes* as a scribal duplication. Then follows a historical reference (5) to the ancient, inherited character of Jerusalem as the royal city of David and his line, which has caused some scribe to prefix to the Psalm the ascription to David. The Psalm closes with an almost ecstatic prayer for *peace,* the beautiful old greeting, *peace* to Jerusalem and its walls, prosperity to them that inhabit its lofty dwellings (*palaces*), not only for themselves, but in the name of their kinsfolk and friends left behind, because it is hallowed by the presence of the house of God (6-9). Verses 6 and 7 are arranged for answer and response.

This Psalm was chanted day by day by the Huguenots from the walls of Rochelle as the assaults of the Leaguers were repulsed.

CXXIII

A Song of degrees.

UNTO thee lift I up mine eyes,
O thou that dwellest in the heavens.

2 Behold, as the eyes of servants
look unto the hand of their
masters, *and* as the eyes of a
maiden unto the hand of her
mistress; so our eyes *wait* upon
the LORD our God, until that he
have mercy upon us.

3 Have mercy upon us, O LORD,
have mercy upon us: for we are
exceedingly filled with contempt.

4 Our soul is exceedingly filled
with the scorning of those that are
at ease, *and* with the contempt of
the proud.

1. To Thee lift I up mine eyes,
O Thou that dwellest in
heaven.
2. Behold, as the eyes of slaves
to the hand of their masters,
As the eyes of a maid to the
hand of her mistress,
So our eyes are upon the
LORD our GOD, until He do
pity us.
3. Pity us, LORD, pity us! for
we have been full filled
with contempt;
4. Fully have we been filled with
the mocking of the arrogant,
The contempt of the insolent.

Pity Us, Lord

The cry of the Jew of the Captivity, despised, looked down upon, fed on abuse and contumely by those whom he in his heart despises, appealing to God for pity on this occasion of his visit to Jerusalem, and proclaiming his fealty to Him in a language borrowed from the servile submission required of him in Babylonia. Verses 1, 3, 4 echo old familiar Psalm thoughts and phrases; cf. 2^4, 79^4.

CXXIV

A Song of degrees of David.

IF *it had* not *been* the LORD who was on our side, now may Israel say;

2 If *it had* not *been* the LORD who was on our side, when men rose up against us:

3 Then they had swallowed us up quick, when their wrath was kindled against us:

4 Then the waters had overwhelmed us, the stream had gone over our soul:

5 Then the proud waters had gone over our soul.

6 Blessed *be* the LORD, who hath not given us *as* a prey to their teeth.

7 Our soul is escaped as a bird out of the snare of the fowlers: the snare is broken, and we are escaped.

8 Our help *is* in the name of the LORD, who made heaven and earth.

1. Unless the LORD had been for us,
   Now let Israel say;
2. Unless the LORD had been for us,
   When man arose against us,
3. They had swallowed us alive,
   When their wrath was hot against us;
4. The waters had overwhelmed us,
   The torrent had passed over us;
5. Over us had passed the raging waters.

6. Blessed be the LORD, who gave us not a prey to their teeth.
7. Like a bird are we, escaped from the fowler's snare;
   The snare is broken, and we are escaped.

8. Our help is in the name of the LORD,
   Maker of heaven and earth.

The Lord For Us

The pilgrimage to Jerusalem must always have brought vividly to the pilgrim's mind the wonderful deliverance of His people from destruction by the help of Yahaweh. The pilgrimage was a continual renewal and realization of the deliverance from Captivity, inspiring such triumph songs as this. Like the preceding it echoes old Psalm thoughts and phrases, evidence of the part which the Psalms played in the life and thought of the ordinary Jew everywhere. Cf. for 1, 94^{17}; for 3, 35^{25}, 56^{1}, 57^{3}; for 4, 69^{2}; for 5, 27^{2}; for 7, 91^{3}. 8 is almost identical with 121^{2}.

This Psalm is sung in Geneva on every anniversary of the Escalade, when the almost victorious assault of the Savoyards was repulsed on the night of Dec. 11, 1602.

CXXV

A Song of degrees.

THEY that trust in the LORD *shall be* as mount Zion, *which* cannot be removed, *but* abideth for ever.

1. Who trust on the LORD are like Mount Zion,
   Immovable, abiding ever.

2 *As* the mountains *are* round about Jerusalem, so the LORD *is* round about his people from henceforth even for ever.

3 For the rod of the wicked shall not rest upon the lot of the righteous; lest the righteous put forth their hands unto iniquity.

4 Do good, O LORD, unto *those that be* good, and to *them that are* upright in their hearts.

5 As for such as turn aside unto their crooked ways, the LORD shall lead them forth with the workers of iniquity; *but* peace *shall be* upon Israel.

2. Jerusalem hath hills about her;
And the LORD is about His people,
Henceforth and forever.

3. For the sceptre of ungodliness resteth not on the lot of the righteous,
Lest the righteous put forth their hands unto evil.

4. Do good, O LORD, to the good, and to the upright of heart.

5. But them that make crooked their way—
The LORD maketh them walk with the idol worshippers.
Peace be upon Israel!

Trust in the Lord

A proudly admiring description of the immovable fortress hill of Zion, girt like a wall by hills rising in a circle about it, as it were Yahaweh walling in His people. Here they are free from the contamination of the godless world and its idol worship, to whose temptations they were continually exposed in Babylonia, and to which some faithless Jews succumbed. To the Jews of Babylonia, living under the immediate control of heathen governors, and in the midst of a land of pagan worship, defiled with idols, Jerusalem, inhabited by Jews only, and where there was no worship but the Jewish, must have seemed like an entirely different land, a glimpse of heaven, the lot of the righteous, in which *the sceptre of ungodliness* could not make itself felt. May God remember His faithful ones! Those that yield to the temptations of Babylonia, their portion shall be with the idol worshippers. The whole ends with the sweet salutation of peace to Israel, of which these Psalms are so fond. Like the preceding it echoes old Psalm thoughts. Cf. 1 and 46[5]; 4 and 101[3]; 5 and 92[7]. 2 uses the same phrase, *from this time forth, etc.*, which we find in 121[8].

CXXVI

A Song of degrees.

WHEN the LORD turned again the captivity of Zion, we were like them that dream.

1. When the LORD brought back the captivity of Zion,
We were like dreamers:

2 Then was our mouth filled with laughter, and our tongue with singing: then said they among the heathen, The LORD hath done great things for them.

3 The LORD hath done great things for us; *whereof* we are glad.

4 Turn again our captivity, O LORD, as the streams in the south.

5 They that sow in tears shall reap in joy.

6 He that goeth forth and weepeth, bearing precious seed, shall doubtless come again with rejoicing, bringing his sheaves *with him.*

2. Then our mouth was filled with laughter,
And our tongue with singing.
Then they said among the nations:
"The LORD wrought great deeds for them."

3. The LORD wrought great deeds for us,
So are we joyful.

4. Bring back, LORD, our captivity,
Like torrents in the South-land.

5. They that sowed in tears, reap with singing.

6. He goeth weeping forth, bearing seed for sowing;
He cometh back with singing, bearing his sheaves.

Captivity Brought Back

The thought is in general like that of 123. Captivity was the title used for the Jews resident in Babylonia for centuries after Cyrus granted permission to the Jews to return. The majority remained in Babylonia, largely by their own choice, restrained by an economic bondage, but always conceived of themselves as held in captivity, and looked to the day when in wealth and prosperity all Jews might assemble again in the Holy Land. To these a pilgrimage to Jerusalem was a return from the Captivity, the fulfilment for a moment of their dream, to be celebrated with joy and singing; and wonderful not alone in their eyes, but in the eyes of the whole world must this marvel of their restoration be. But it is not yet complete, and hence the prayer that as in their season God turns the dry *wadis* into fertilizing torrents in the *Nejeb,* the steppe land southward toward Beersheba, so in His due time He will bring the whole Captivity back in a flood; and for the tears of their suffering they shall reap joy; the seed they fertilized with weeping shall bear a rich harvest of reward.

CXXVII

A Song of degrees for Solomon.

EXCEPT the LORD build the house, they labour in vain that build it: except the LORD keep the city, the watchman waketh *but* in vain.

2 *It is* vain for you to rise up early, to sit up late, to eat the bread of sorrows: *for* so he giveth his beloved sleep.

3 Lo, children *are* a heritage of the LORD: *and* the fruit of the womb *is his* reward.

4 As arrows *are* in the hand of a mighty man; so *are* children of the youth.

5 Happy *is* the man that hath his quiver full of them: they shall not be ashamed, but they shall speak with the enemies in the gate.

1. Except the LORD build the house,
   They labor in vain that build it.
   Except the LORD watch the city,
   In vain the watchman waketh.
2. In vain ye rise up early,
   And late take rest,
   Eating the bread of toiling;
   While He giveth His beloved sleep.

3. Lo, children are an heritage of the LORD,
   The fruit of the womb a reward.
4. Like arrows in the warrior's hand,
   Such are the children of youth.
5. Happy the man whose quiver is full of them;
   Such are not ashamed to meet the foemen in the gate.

The Gifts of God

This Psalm is composed of two quite unrelated brief hymns, 1, 2 and 3-5. The former expresses a beautiful but almost fatalistic faith in the support and help of Yahaweh as over against human endeavor. The other (3-5) chants the praises of the large family as a blessing from Yahaweh, and a source of strength. They are lovely folk songs, with no special reference to pilgrimage, throwing light on the every day, practical religion and life of the people. This Psalm was ascribed by some scribe to Solomon because of the Hebrew word *jedediah* (*His beloved*), the name given by Nathan to Solomon (2 Sam. 12 [25]), and because of the reference to the building of a house, which the scribe connected with Solomon's construction of the house of God. This ascription does not appear in the Greek, which tends rather to ascribe all Psalms to David. *Children of youth* (4), that is children born from parents in youthful vigor, who will be grown while their parents are yet young, so that they shall have long service and support from them. *Quiver* (5), figure suggested by warrior in

4. *In the gate* (5), regular place of conference and business (cf. Gen. 34 [20]), especially with outsiders, where the father, supported by his stalwart sons, would fearlessly *meet* (literally speak with) those coming with hostile demands. For the fruit of the womb as special evidence of divine blessing (3), cf. Dt. 7 [13], 28 [4].

Benjamin Franklin made this Psalm the basis of his successful appeal in the Constitutional Convention, which framed the American Constitution, for prayers before business. The first verse is the motto of the city of Edinburgh. The same verse was inscribed on the Eddystone light.

CXXVIII

A Song of degrees.

BLESSED *is* every one that feareth the LORD; that walketh in his ways.

2 For thou shalt eat the labour of thine hands: happy *shalt* thou *be,* and *it shall be* well with thee.

3 Thy wife *shall be* as a fruitful vine by the sides of thine house: thy children like olive plants round about thy table.

4 Behold, that thus shall the man be blessed that feareth the LORD.

5 The LORD shall bless thee out of Zion: and thou shalt see the good of Jerusalem all the days of thy life.

6 Yea, thou shalt see thy children's children, *and* peace upon Israel.

1. Happy all that fear the LORD,
   that walk in His ways!
2. When thou eatest the labor of thine hands,
   Happy be thou, and well be it with thee;
3. Thy wife like a fruitful vine inside thy house,
   Thy sons like olive plants about thy table!
4. For, lo, thus shall the man be blessed that feareth the LORD.
5. The LORD bless thee out of Zion!
   And look thou on the welfare of Jerusalem,
   All the days of thy life!
6. And see thou thy children's children!
   Peace be on Israel!

Lot of the Faithful

In the arrangement of this collection this Psalm was placed here apparently because of similarity of topic with the preceding, namely the blessing of children. Verse 1 is as it were a caption announcing the theme in the form of a wish for happiness on all worshippers of Yahaweh, adherents of His religion. The wish expresses the popular religion, the Deuteronomic expectation of material blessing as a reward

for faithfulness to the religion of Yahaweh: abundant return of his toil in the fields (2), a fruitful wife in the inner parts (*inside*) of his house, and numerous sons (3), such is his happy portion (4). Then follows a stanza of benediction, emphasizing participation in the welfare of Jerusalem, and old age to see his grandchildren (5, 6); and the whole ends with the same sweet salutation, *peace to Israel,* as 125, which we might fancy was the greeting to one another of pious Israelites living in foreign lands. Similar was the wish of the pious Persian, as expressed in the Gathas; so Yasna XLI:

"Let us win and achieve long life, O Ahura Mazda! In Thy grace and through Thy will may we be powerful." And Yasna LXV: "Grant me, Thou who art maker of the kine, the plants and the waters, immortality and likewise wealth."

Other phrases of the late Psalm literature recur in this Psalm. Cf. 1 and 112 [1], 119 [3]; 5 and 122 [9].

CXXIX

A Song of degrees.

MANY a time have they afflicted me from my youth, may Israel now say:

2 Many a time have they afflicted me from my youth: yet they have not prevailed against me.

3 The ploughers ploughed upon my back: they made long their furrows.

4 The LORD *is* righteous: he hath cut asunder the cords of the wicked.

5 Let them all be confounded and turned back that hate Zion.

6 Let them be as the *grass upon* the housetops, which withereth afore it groweth up:

7 Wherewith the mower filleth not his hand; nor he that bindeth sheaves his bosom.

8 Neither do they which go by say, The blessing of the LORD *be* upon you: we bless you in the name of the LORD.

1. Much have they vexed me
from my youth,
Now let Israel say;
2. Much have they vexed me
from my youth,
But not prevailed against me.
3. On my back the ploughers
ploughed,
Made long their furrows;
4. The LORD is righteous,
He hath cut the cords of the
godless.

5. Be all haters of Zion shamed
and turned backward.
6. Be they like housetop grass,
That withereth afore one
pluck it;
7. Wherewith no reaper filled his
hand,
Nor binder of sheaves his
bosom;
8. Neither have the passers said:
"The blessing of the LORD
upon you;
We bless you in the name of
the LORD."

Haters of Zion

Similarity of ending (the blessing) between this Psalm and the preceding seems to have led the collector to give it this place. The first stanza (1-4) exults, in the manner with which we are already familiar, over the deliverance from the Exile, with reference also to Israel's previous history of adversities, as it is recorded in various Psalms. The second stanza (5-8) is the curse of the adversaries of Zion; but the figures used in both stanzas are unlike anything found elsewhere, simple figures from peasant life, figures of plowing and harvest, of the peasant hut, earth covered, on which grass or grain sprouts green in the rainy season, to wither quickly in the dry without maturing, because it has no depth of earth; of the common greeting to and from the harvesters, as in Ruth 2 [4]. Similarly the deliverance from the Exile itself is spoken of as the cutting the *cords* or ropes with which the godless heathen had tied them. Verse 5 uses familiar Psalm terminology (cf. 70 [3], 71 [13]), otherwise the whole expression of the familiar ideas is in language quite *sui generis*.

CXXX

A Song of degrees.

OUT of the depths have I cried unto thee, O LORD.

2 Lord, hear my voice: let thine ears be attentive to the voice of my supplications.

3 If thou, LORD, shouldest mark iniquities, O Lord, who shall stand?

4 But *there is* forgiveness with thee, that thou mayest be feared.

5 I wait for the LORD, my soul doth wait, and in his word do I hope.

6 My soul *waiteth* for the Lord more than they that watch for the morning: *I say, more than* they that watch for the morning.

7 Let Israel hope in the LORD: for with the LORD *there is* mercy, and with him *is* plenteous redemption.

8 And he shall redeem Israel from all his iniquities.

1. Out of the depths have I called Thee, LORD,
   LORD hearken to my voice:
2. Be thine ears will attend.
   To the voice of mine appeal.

3. If Thou, Yah, shouldst mark iniquities,
   O Lord, who shall stand?
4. For with Thee is pardon,
   For Thy name's sake.

5. I wait for the LORD,
   My soul waiteth;
   (And on His word is my hope:)
6. My soul, for the Lord,
   More than watchmen for the morn,
   Than watchmen for the morn.

7. Let Israel hope in the LORD,
   For with the LORD is love,
   And there is plenteous redemption with Him;
8. And He redeemeth Israel
   From all his iniquities.

DE PROFUNDIS

This is the *de profundis,* one of the great penitential hymns of the Christian Church. It is, however, a penitential of a new sort, quite without fear or apprehension, as it were a favored child confessing to a very tender parent, or perhaps rather calling to his parent in his trouble, sure that the wrong-doing that has brought the trouble can no more be remembered or held against him. There is no great consciousness of guilt, and the Psalm impresses one as having more of confident and joyful love than of distress. It is full of Psalm allusions. Cf. 2 and 28^{2}; 3 and 76^{7}; 4 and 86^{5}; 5 and 33^{20}, 40^{1}, $62^{1,5}$, $119^{74,81}$. Verse 2 is used in 2 Chr. 6^{40}, and is closely related to Neh. $1^{6,11}$. Luke 1^{68} depends upon verses 7, 8. It is a very beautiful composition, but quite unlike any of the preceding Psalms of this collection, except perhaps in its metrical methods. The method in which 6^{a}, *my soul for the Lord,* echoes and resumes $5^{a,b}$, omitting the verb, is worth notice. Very peculiar is the use of divine names in this Psalm, Yah, Yahaweh and Adonai. In 4^{b} I have followed the Greek text in preference to the Hebrew.

CXXXI

A Song of degrees of David.

LORD, my heart is not haughty, nor mine eyes lofty: neither do I exercise myself in great matters, or in things too high for me.

2 Surely I have behaved and quieted myself, as a child that is weaned of his mother: my soul *is* even as a weaned child.

3 Let Israel hope in the LORD from henceforth and for ever.

1. My heart is not haughty, LORD,
   Nor lofty my look;
   And I meddle not with great things,
   Nor Things too mighty for me.
2. But I have refrained and kept still,
   Like a child weaned from its mother;
   Like a weaned child am I.

3. Let Israel hope in the LORD,
   Henceforth and forever.

Humility

Verse 1 seems to depend on 2 Sam. 22^{28} (cf. also Is. 2^{12}, 5^{15}). Perhaps on this account it was ascribed by a scribe to David. For 3 cf. 130^{7} and 113^{2}. The last verse (3) is a doxology, having no especial connection with the preceding,

but seemingly added to the collection of Pilgrim hymns when they were first collected. There were, it will be observed, originally twelve songs in the collection.

CXXXII

A Song of degrees.

LORD, remember David, *and* all his afflictions:

2 How he sware unto the LORD, *and* vowed unto the mighty *God* of Jacob;

3 Surely I will not come into the tabernacle of my house, nor go up into my bed;

4 I will not give sleep to mine eyes, *or* slumber to mine eyelids.

5 Until I find out a place for the LORD, a habitation for the mighty *God* of Jacob.

6 Lo, we heard of it at Ephratah: we found it in the fields of the wood.

7 We will go into his tabernacles: we will worship at his footstool.

8 Arise, O LORD, into thy rest; thou, and the ark of thy strength.

9 Let thy priests be clothed with righteousness; and let thy saints shout for joy.

10 For thy servant David's sake turn not away the face of thine anointed.

11 The LORD hath sworn *in* truth unto David; he will not turn from it; Of the fruit of thy body will I set upon thy throne.

12 If thy children will keep my covenant and my testimony that I shall teach them, their children shall also sit upon thy throne for evermore.

13 For the LORD hath chosen Zion; he hath desired *it* for his habitation.

1. Remember, LORD, of David,
   All his travail;
2. Who sware unto the LORD,
   Vowed to the Might of Jacob:
3. "I come not into the house
   of my dwelling,
   I go not up to the bed of my
   repose,
4. I give no sleep to mine eyes,
   Nor to mine eyelids slumber,
5. Till I find a place for the
   LORD,
   An habitation for the Might
   of Jacob."
6. Behold, we heard of it in
   Ephratha,
   We found it in the forest
   wilds.
7. Let us go into His habitation!
   Let us worship at His foot-
   stool!
8. Arise, LORD, to Thy resting
   place,
   Thou and the Ark of Thy
   strength,
9. Be Thy priests clad in right-
   eousness,
   And let Thy saints shout.
10. Because of David, Thy servant,
    Reject not the face of Thine
    anointed.
11. The LORD sware unto David
    in truth;
    He turneth not therefrom:
    "Of the fruit of thy body
    I will set upon thy throne.
12. If thy sons will keep My
    covenant,
    And My testimony that I
    teach them,
    Likewise their sons forever
    Shall sit upon thy throne."
13. For the LORD hath chosen
    Zion,
    He desired her for His dwell-
    ing:

14 This *is* my rest for ever: here will I dwell; for I have desired it.

15 I will abundantly bless her provision: I will satisfy her poor with bread.

16 I will also clothe her priests with salvation: and her saints shall shout aloud for joy.

17 There will I make the horn of David to bud: I have ordained a lamp for mine anointed.

18 His enemies will I clothe with shame: but upon himself shall his crown flourish.

14. "This is My resting place forever,
Here will I dwell, for I have desired her.
15. Her provision will I greatly bless,
Her poor will I sate with bread;
16. And her priests I will clothe with salvation,
And her saints shall shout the joy cry.
17. There will I cause David's horn to sprout;
I have ordained a lamp for Mine anointed.
18. His enemies will I clothe with shame,
But upon him, his crown shall blossom.

Oath of David

This Psalm is based, like 89 [18-46], which it also uses, on the famous promise of God to David, 2 Sam. 7 [12 ff]. It commences with David's desire to build a Temple, 1-6, for which is besought God's recognition or remembrance. *Travail* refers to David's sufferings and conflict in general, the struggle part of his life; but cf. 2 Sam. 16 [12]. This verse (1) seems to be used in 1 Chr. 22 [14]. Literally speaking, we have in the Scriptures no oath or *vow* (2) on David's part to find a place for Yahaweh. We are told that he had it in mind to build a temple (2 S. 7 [2, 3], 1 K. 8 [17 f]), and we are told that he brought the Ark to Jerusalem and established the Ark shrine there (1 S. 7). Apparently there is a certain poetical license in this verse; but it may refer to some tradition or narrative not in our Scriptures. *Might of Jacob* (2, 7), an ancient Israelite name for God (Gen. 49 [24]), which became a Judean name after the Exile (Is. 49 [26], 60 [16]). *Place for the Lord* (5), cf. 1 Chr. 22. Verses 6-9 describe dramatically the removal of the Ark to Jerusalem and the establishment of the Ark shrine there. It was in David's city, Bethlehem, called poetically by what is supposed to be its old name, *Ephratra* (cf. Mic. 5 [1], Ruth 4 [11], Gen. 48 [7]), that they heard of the Ark, captured and carried off by the Philistines a generation before, and now lying forgotten on Judean territory. They found it in Kiriath-Jearim (2 S. 6 [21 ff]) which being translated is city

of the forests, and so poetically in our Psalm *forest wilds* (6) (there are now no forests in that region, but even within the memory of living man all the western mountainside was covered with oak forest. The Ark found, they are represented as going into its shrine, the Lord's *habitaton,* to worship at *His footstool* (7). Cf. David's worship in the Ark shrine after its removal to Jerusalem, 2 S. 7 [18 ff]). *Footstool,* cf. 1 Chr. 28 [2]. Then comes the removal of the Ark to Jerusalem (8, 9), conceived of as in 1 Chr. 15 [12 ff] ; with Priest and Levites, and not as in 2 S. 6 [1-19], where David plays the priestly part. Verse 8 is from the ancient Ark song (Num. 10 [35]), as in 68 [1]. These verses are quoted in Solomon's prayer as given in Chronicles (2 Ch. 6 [41]), but not in Kings, with the practically synonymous *salvation* substituted for *righteousness* (9). *Saints,* a good old Psalm word for the worshippers of or believers in Yahaweh (so 30 [4]) ; later, in the Asmonaean period, it became a sectarian title of those who claimed special holiness. Following the sequence of 2 Sam. 6, 7 and 1 Chr. 16, 17 our Psalm advances from the establishment of the Ark shrine in Zion to Yahaweh's promise to David (10-12), implying that it was his establishment of the Ark shrine which was the cause of His favor toward him. The first verse of this stanza is the appeal for the restoration of a Messiah, an anointed king of David's line, and is evidence that at the time of its composition the Davidic dynasty was not reigning. There was no king, but verses 10-12 set forth the promise of Yahaweh on which the hope in and appeal for the Messiah, a king of David's line, is based (cf. 89 [3, 35], 2 S. 7 [12-16], 2 Chr. 6 [16]). Verses 13-18 are a glorification of Zion, sanctified, since David brought and set the Ark there, as the dwelling place of Yahaweh, who will bless her people, her priests and the Messianic king of David's line, whom He will cause to rule there in great power as of old. *Desired her* (13), cf. 68 [16]. Verse 15, cf. 107 [9]. It has been suggested that this indicates the feeding of the poor of Jerusalem from the abundant gifts at the Temple, offered by the pilgrims who came from all regions in great numbers, the beginning of that pauperizaton of the Jews of Jerusalem by the *halukha,* which has gone on from that day to this. This was imitated in the early Church by the collection in all congregations of alms for the Christians in Jerusalem, a practice which continues to this day, so that the Christian as well as the Jewsh population of Jerusalem

is dependent in part on the alms of their brethren throughout the world, in return for which they are supposed to achieve benefit for all by their prayers and worship in the holy city. *Horn* (17), an old familiar figure, but for this particular use cf. Ez. 29 [21]. The sprouting seems to be suggested by the use elsewhere for the Messiah of the term branch (cf. Is. 11 [1], Jer. 23 [5], Zech. 3 [8], 6 [12]). *Lamp* (17) is also an old term to express continuance, borrowed from the sacred sacrificial flame of God (cf. 18 [28]). Used here of David and the glory and continuance of his kingdom by divine favor, it is interpreted in 1 K. 11 [36], 15 [4], 2 K. 8 [19], 2 Chr. 21 [7] of the one tribe, Judah, in which David's lamp is kept burning. This reference to the sacred fire, preceded by a joy shout verse, and succeeded by a verse of cursing and blessing, suggests a sacrificial moment; and that by the addition of this Psalm and its succeeding *glorias* the collection of Psalms of Degrees was made into a sacrificial liturgy. It is not a folk song like the preceding, but a regular Temple Psalm. *Clothe with shame* (18), an old Psalm phrase, cf. 35 [26], 109 [29]; and borrowed from such familiar liturgies in Job 8 [22].

This Psalm is used in Lk. 1 [32, 69] (cf. verses 12, 17).

CXXXIII

A Song of degrees of David.

BEHOLD, how good and how pleasant *it is* for brethren to dwell together in unity!

2 *It is* like the precious ointment upon the head, that ran down upon the beard, *even* Aaron's beard: that went down to the skirts of his garments;

3 As the dew of Hermon, *and as the dew* that descended upon the mountains of Zion: for there the LORD commanded the blessing, *even* life for evermore.

1. Behold how goodly and pleasant it is
   When brethren dwell all together.
2. Like the precious oil on the head,
   Going down upon the beard, Aaron's beard,
   That goeth down on the edge of his robes;
3. Like the night-mist of Hermon,
   That goeth down on the mountains of Zion.
   For there the LORD consecrated the blessing,
   Life for evermore.

Brotherly Love

Mighty Mount Hermon dominates Palestine, rising to a height almost three times that of any mountain there. Here the night-mist, on which the land depends through the long,

dry months of summer, is thought of as trickling down Hermon's snow-clad heights on to the mountains beneath, as oil from the high priest's head to his beard, even to or onto the edge of his garments; so finally it reaches Zion, which is the God ordained mountain from which the blessing of life goes out to the world. The relation of the first verse to this figure and its application it is difficult to see. Apparently it was an expression of joy at beholding Israelites from everywhere gathered together in one mind at Jerusalem for the great pilgrim feasts. The thought of the Psalm as a whole is best explained by Sirach's picture of Simon the Just descending to bless the people (Eccl. 50 [20-21]), which is followed by the "Now bless ye the God of all" (50 [22-24]), to which corresponds Ps. 134. For verse 2 cf. Ex. 29 [7]; for 3, 42 [8], Lev. 25 [2], Dt. 28 [8]. A scribe has ascribed this Psalm to David, apparently because of the mention of Zion (3), following the peculiar relation of David and Zion as the mountain of blessing established in the preceding Psalm.

CXXXIV

A Psalm of degrees.

BEHOLD, bless ye the LORD, all *ye* servants of the LORD, which by night stand in the house of the LORD.

2 Lift up your hands *in* the sanctuary, and bless the LORD.

3 The LORD that made heaven and earth bless thee out of Zion.

1. Behold, bless the LORD,
   All ye servants of the LORD,
   That stand in the house of the LORD by night.
2. Raise your hands toward the shrine,
   And bless ye the LORD.
3. Bless thee from Zion, the LORD,
   Maker of heaven and earth!

Blessing

This is a song of blessing at the close of the entire service (cf. Eccl. 50 [22ff]). *By night* (1); the existence of night services in connection with festivals is testified to for a fairly early period by Is. 30 [29]; 1 Chr. 9 [33], 23 [36] appear to show night service at that time; and for the Herodian period a night service is mentioned as the closing feature of at least one of the great feasts. Verse 3 is composd of 128 [5] and 124 [8].

THE LAST COLLECTION

CXXXV—CL

Some time after the completion of the Book of Chronicles and before that of Ecclesiasticus the Psalter was definitely completed by the addition of Psalms 135-150. Of these Psalms two, 135-136, were mosaics of Levitical origin, like the Psalms contained in Chronicles, but constructed on the litany model to which attention was called in connection with the Hallel, and are therefore later in date than Chronicles. They seem to have existed as independent units, and not as members of a larger collection. The same is true of Psalm 137, which is, however, of a different origin and earlier date, a folk song of the Captivity, later turned into a curse song against Edom and Babylon. In its present form it might belong anywhere in the 5th or earlier part of the 4th century B. C.

Following these is a small Davidic Psalter, consisting of seven Psalms, 138-144, each headed *of David*. Unlike any other Psalms in the two later books of the Psalter these are provided with musical headings and annotations, like the Psalms of the first three books (139 and 140 are *lammenazzeah,* 139-141, 143 are *mizmors,* 142 *a maskil*, and 140, 143 are provided with *selahs,* for all which terms see general Introduction), and one of them, 142, has an historical notice of the same character as those in the great Davidic Psalters, *when he was in the cave* (in the Greek 143 is headed *when his son pursued him,* and 144, *in regard to Goliath,* while in 138 and 139 to the ascription *of David* some Greek texts add an ascription to Zachariah, with the further note in the case of the latter *in the dispersion*). Psalms 140-144 are dependent as compositions on the Psalms of the two great Davidic Psalters, and the theme of 140-143 particularly is one very familiar in those Psalters, the solicitation of the help of Israel's God against the wiles of worshippers of false gods, who seek advantage over the faithful by the help of the idols they serve. From the text standpoint these Psalms have come down to us in a worse condition than any other part of the Psalter, seeming as though they had been handed down verbally or unofficially for a long period before they were collected into an official and carefully controlled text. Some of them combine old and new material. Psalms 138 and 139 stand somewhat apart from the rest.

The former seems to be later. The latter, one of the finest Psalms in the Psalter, is an original poem by an independent thinker, whereas 140-144 are compositions out of or dependent on former Psalms. The evidence seems to me to suggest that Psalms 140-144 were pre-exilic compositions, omitted from the official Davidic Psalter when these were finally combined (see Introduction), but continued in use, more especially perhaps for individual sacrifices, and thus handed down into the post-exilic period with the ancient liturgical and musical annotations. They, with 139, a Psalm of similar date but perhaps non-Levitical in origin, seem to have formed in the post-exilian period a little booklet or collection, to which a praise cry, 138, was prefixed as a sort of introduction. This was an unofficial collection, and in consequence there was much corruption of text. When the last great round-up of Psalms was made, by which the Psalter was definitely completed, some time after the compilation of Chronicles, this collection was included in the official book of Psalms.

Like 138-144 Psalms 145-150 also constituted a collection which was taken into the Psalter as a whole, or rather these Psalms, like 103-107 and 111-117, constituted a composite liturgy, a great processional of praise songs for the high sacrifice on one of the great feasts (afterwards appropriated for regular sacrifices), prefaced by an introduction of literary not liturgical character (145). This liturgy is progressive, an essential of processionals. It begins with two companion Psalms, 146, 147, summoning to the praises of God for His goodness to Israel and His glories in creation, the first apparently sung without the walls, reaching Zion at its close; the second, sung within the walls, summoning to praise because of God's building of Zion, and His special choice of Israel. These are followed by another pair of companion Psalms: the first (148) summoning all creation to praise, but specially Israel, which is near to Him, as the procession draws near to the Temple; the second, 149, accompanied with dances, brandishing of swords, and the noise of instruments, from David's city summoning triumphant Israel to take the vengeance on their foes described and predicted in their Scriptures from the days before David onward. The whole concludes with a wonderful and glorious outburst of praise and sound as they enter the Sanctuary (150).

This collection as a whole is ascribed to David, but in the Greek Psalms 146-148 are also ascribed to Haggai and Zachariah, while, as already noted, some Greek texts ascribe 138, 139, headed as *of David, to Zachariah.* This may show that the translators were conscious of the fact that *of David* did not mean literally composed by, of or for him, and that these Davidic Psalms belonged actually to the second not the first Temple.

CXXXV

PRAISE ye the LORD. Praise ye the name of the LORD; praise *him,* O ye servants of the LORD.

2 Ye that stand in the house of the LORD, in the courts of the house of our God,

3 Praise the LORD; for the LORD *is* good: sing praises unto his name; for *it is* pleasant.

4 For the LORD hath chosen Jacob unto himself, *and* Israel for his peculiar treasure.

5 For I know that the LORD *is* great, and *that* our Lord *is* above all gods.

6 Whatsoever the LORD pleased, *that* did he in heaven, and in earth, in the seas, and all deep places.

7 He causeth the vapours to ascend from the ends of the earth; he maketh lightnings for the rain; he bringeth the wind out of his treasuries.

8 Who smote the firstborn of Egypt, both of man and beast.

9 *Who* sent tokens and wonders into the midst of thee, O Egypt, upon Pharaoh, and upon all his servants.

10 Who smote great nations, and slew mighty kings;

1. Hallelu-Yah.
   Praise ye the name of the LORD,
   Praise, ye servants of the LORD,
2. Who stand in the house of the LORD,
   In the court of the house of our GOD.
3. Hallelu-Yah, for good is the LORD,
   Make melody to His name, for it is lovely.

4. For Jacob did Yah choose,
   Israel for his treasure.
5. For I know that the LORD is great,
   And our Lord above all gods.

6. All that He pleased the LORD hath done,
   In heaven and earth, in the seas and all deeps;
7. Raising clouds from the ends of the earth,
   Lightnings from the rain He made,
   Bringing wind from His storehouses.

8. Who smote the firstborn of Egypt,
   Both of man and beast.
9. He sent signs and wonders in the midst of thee, Egypt,
   On Pharaoh and on all his servants.

10. Who smote great nations,
    And slew mighty kings;

11 Sihon king of the Amorites, and Og king of Bashan, and all the kingdoms of Canaan:

12 And gave their land *for* a heritage, a heritage unto Israel his people.

13 Thy name, O LORD, *endureth* for ever; *and* thy memorial, O LORD, throughout all generations.

14 For the LORD will judge his people, and he will repent himself concerning his servants.

15 The idols of the heathen *are* silver and gold, the work of men's hands.

16 They have mouths, but they speak not; eyes have they, but they see not;

17 They have ears, but they hear not; neither is there *any* breath in their mouths.

18 They that make them are like unto them: *so is* every one that trusteth in them.

19 Bless the LORD, O house of Israel: bless the LORD, O house of Aaron:

20 Bless the LORD, O house of Levi: ye that fear the LORD, bless the LORD.

21 Blessed be the LORD out of Zion, which dwelleth at Jerusalem. Praise ye the LORD.

11. Sihon, king of the Amorite,
And Og, king of Bashan,
All the kingdoms of Canaan;
11. And gave their land an heritage,
An heritage to Israel, His people.

12. LORD, Thy name is everlasting;
LORD, Thy memorial for all generations.
13. For the LORD judgeth His people,
And of His servants He pitieth Him.

14. The idols of the nations are silver and gold,
The work of men's hands.
15. Mouths have they—and speak not;
Eyes have they—and see not;
16. Ears have they—and hear not;
Yea, there is no breath in their mouth.
17. Like them be they that make them,
Whosoever trusteth in them!
18. House of Israel, bless the LORD;
House of Aaron, bless the LORD;
19. House of Levi, bless the LORD;
Fearers of the LORD, bless the LORD.
20. Blessed be the LORD from Zion,
Inhabiting Jerusalem.
Hallelu-Yah.

A Composite Psalm

This and the succeeding Psalm, which belong to the period following the composition of Chronicles, are formed in general on the same model as the Psalms contained in that book out of other Psalms and Scriptures. Verse 1 is 43^{1}, in reversed order; 2 is 134^{1} and 116^{19}; 6 is 115^{3}; 7 is Jer. 19^{13}, 51^{16}; for 8 and 9 cf. $78^{51, 43}$; for 11 and 12 cf. Dt. $29^{7, 8}$; for 13, 102^{12} and Ex. 3^{15}; 14 is Dt. $32^{3, 6}$; 15-20, 115^{4-13}, with very few changes; for 21 cf. 128^{5}. (It will be observed that Ps. 115 is used almost entire.) Somewhat less directly verse 5

is dependent on Ex. 18[11]. *Treasure* (4), or particular possession runs through the Bible in this special connection, cf. Ex. 19[5], Dt. 7[6], 14[2], 26[18], Mal. 3[17], Eph. 1[14], Tit. 2[14], 1 Pet. 2[9]. Verse 7 is a striking picture of the storm, the clouds brought up from the distant horizon, covering the face of the sky, pierced by the lightnings. God's arrows, to let the rain rush out; then the wind released from the unseen divine storehouses where it has been confined. I have never seen anywhere such striking sky and cloud effects as in Palestine, giving rise to the wonderful storm pictures in which Hebrew poetry abounds. This is a hallel, or praise song, preceded and followed by the ritual cry, *hallelu-Yah*. It uses the same motives as the liturgy 103-107, and the hallel, 111-117, God's wonders in creation and in the history of Israel. 1, stanza 1-3, the call to praise, with emphasis on the name and the Temple; 2, 4-5, the assertion of God's uniqueness and His choice of Israel, which makes Israel unique; 3, 6-7, evidence of His almighty power in nature; 4, 8-9, in the deliverance of Israel from Egypt; 5, 10-11, in the conquest and gift to Israel of the land of Canaan; 6, 12-13, in His abiding and eternal care for Israel, for whom He gives judgment, and whom He tenderly loves; 7, 14-17, unlike the futile idol gods of the heathen; 8, 18-20, it closes with the blessing, with Levi (19) added to the Aaron of Ps. 115 to make four clauses for the completion of the verse scheme.

CXXXVI

O GIVE thanks unto the LORD; for *he is* good: for his mercy *endureth* for ever.

2 O give thanks unto the God of gods: for his mercy *endureth* for ever.

3 O give thanks to the Lord of lords: for his mercy *endureth* for ever.

4 To him who alone doeth great wonders: for his mercy *endureth* for ever.

5 To him that by wisdom made the heavens: for his mercy *endureth* for ever.

6 To him that stretched out the earth above the waters: for his mercy *endureth* for ever.

1. Give thanks to the LORD, for He is good;
   Chorus.—For everlasting is His love.
2. Give thanks to the GOD of gods;
   Chorus.
3. Give thanks to the Lord of lords;
   Chorus.
4. That doeth great wonders alone;
   Chorus.
5. That maketh the heavens in wisdom;
   Chorus.
6. That spreadeth out the earth on the waters;
   Chorus.

7 To him that made great lights: for his mercy *endureth* for ever:
8 The sun to rule by day: for his mercy *endureth* for ever:
9 The moon and stars to rule by night: for his mercy *endureth* for ever.
10 To him that smote Egypt in their firstborn: for his mercy *endureth* for ever:
11 And brought out Israel from among them: for his mercy *endureth* for ever:
12 With a strong hand, and with a stretched out arm: for his mercy *endureth* for ever.
13 To him which divided the Red sea into parts: for his mercy *endureth* for ever:
14 And made Israel to pass through the midst of it: for his mercy *endureth* for ever:
15 But overthrew Pharaoh and his host in the Red sea: for his mercy *endureth* for ever.
16 To him which led his people through the wilderness: for his mercy *endureth* for ever.
17 To him which smote great kings: for his mercy *endureth* for ever:
18 And slew famous kings: for his mercy *endureth* for ever:
19 Sihon king of the Amorites: for his mercy *endureth* for ever:
20 And Og the king of Bashan: for his mercy *endureth* for ever:
* 21 And gave their land for a heritage: for his mercy *endureth* for ever:
22 *Even* a heritage unto Israel his servant: for his mercy *endureth* for ever.
23 Who remembered us in our low estate for his mercy *endureth* for ever:
24 And hath redeemed us from our enemies: for his mercy *endureth* for ever.
25 Who giveth food to all flesh: for his mercy *endureth* for ever.
26 O give thanks unto the God of heaven: for his mercy *endureth* for ever.

7. That maketh great lights;
Chorus.
8. The sun for ruler in the day;
Chorus.
9. The moon and stars for rulers in the night;
Chorus.
10. That smiteth Egypt in their firstborn;
Chorus.
11. And brought out Israel from their midst;
Chorus.
12. With a strong hand and outstretched arm;
Chorus.
13. That parteth the Sea of Sedge in parts;
Chorus.
14. And brought Israel through the midst thereof;
Chorus.
15. And cast Pharaoh and his host into the Sea of Sedge;
Chorus.
16. That leadeth His people in the wilderness;
Chorus.
17. That smiteth great kings;
Chorus.
18. And slew mighty kings;
Chorus.
19. Sihon, king of the Amorites;
Chorus.
20. And Og, the king of Bashan;
Chorus.
21. And gave their land for an heritage;
Chorus.
22. An heritage to Israel His servant;
Chorus.
23. Who remembered us in our abasement;
Chorus.
24. And rescued us from our oppressors;
Chorus.
25. That giveth food to all flesh;
Chorus.
26. Give thanks to the God of heaven.
Chorus.

The Great Hallel

This is a liturgy for the thank offering, formed in the same manner as the preceding of scripture quotations, chiefly from the Law and the Psalms. It is based like 106, 107, 118 on the ritual cry of the thank offering as a text, opening and closing with it, and continually repeating part of it as a refrain. It develops to its highest degree the method of liturgical composition first noted in the Hallel, 111-117 of very brief, staccato responses, an identical response after each half verse, and is only equalled in this method of composition by the beautiful Benedicite of the apocryphal book of Daniel, *The Song of the Three Holy Children,* handed down in Greek (Dan. $3^{24\,ff}$). The Scripture passages used are: for verse 1, 118^{1}; 2, Dt. 10^{17}; 4, 72^{18}; 5, 6, 104^{24}, Is. 42^{5}, Jer. 10^{12}; 7-9, Gen. 1^{16}; 10, 135^{8}; 11-16, the narrative of Ex. 12^{ff}, and Dt. 4; 17-22, 135^{10-12}; 23, 106^{44-46}; 25, 104^{27}. The motive and scheme are much the same as in 135: 1, 1-3, the summons to the thank offering; 2, 4-9, God's wonders in creation; 3, 10-16, His wonders in delivering Israel out of Egypt and leading him through the wilderness; 4, 17-22, in the conquest of Canaan and Israel's inheritance of the land; 6, 23-24, in delivering him from the Babylonian Captivity. The final thank offering cry (26) is preceded by a verse (25) making symbolically the feasting on the flesh of the sacrifice to be the feeding of men by God's bounty, thus giving the sacrificial feast a certain mystical character.

This Psalm was called the great Hallel, and according to the Talmud was prescribed for the 7th day of the feast of Unleavened or Passover.

CXXXVII

BY the rivers of Babylon, there we sat down, yea, we wept, when we remembered Zion.

2 We hanged our harps upon the willows in the midst thereof.

3 For there they that carried us away captive required of us a song; and they that wasted us *required of us* mirth, *saying,* Sing us *one* of the songs of Zion.

4 How shall we sing the LORD'S song in a strange land?

1. By the rivers of Babylon,
   There we sat;
   Yea, we wept,
   When we remembered Zion.
2. On the poplars therein hung
   we our harps.

3. For there they asked us,
   Our captors, for words of
   song,
   And our plunderers, for
   mirth:
   "Sing us some song of Zion."
4. How can we sing the LORD'S
   song in a strange land?

5 If I forget thee, O Jerusalem,
let my right hand forget *her cunning.*

6 If I do not remember thee,
let my tongue cleave to the roof of my mouth; if I prefer not Jerusalem above my chief joy.

7 Remember, O LORD, the children of Edom in the day of Jerusalem; who said, Rase *it,* rase *it, even* to the foundation thereof.

8 O daughter of Babylon, who art to be destroyed; happy *shall he be,* that rewardeth thee as thou hast served us.

9 Happy *shall he be,* that taketh and dasheth thy little ones against the stones.

5. If I forget thee, Jerusalem,
May my right hand forget—
6. My tongue cleave to my palate,
If I remember thee not,
If I set not Jerusalem at the head of my mirth.

7. Remember, LORD, against the sons of Edom the day of Jerusalem,
When they said: "Rase, rase to the foundation thereof."

8. Daughter of Babylon, that is laid waste,
Happy he who requiteth to thee
Thy dealing which thou dealt to us;
9. Happy he that catcheth and dasheth
Thy children against the rock.

By the Rivers of Babylon

This is a very beautiful lamentation, in irregular but most effective metre, iterating and reiterating the wailing sounds, *enu, inu, unu, i,* etc. It resembles the folk songs of the Pilgrim Psalter (120-134) most nearly in its poetical form. I am not sure whether it was actually composed in the real exile, or is an idealization from the Captivity i.e., the period following the return. The lament ends with verse 6. 4, the attitude familiar from David's time on until the Dispersion, that Yahaweh can be worshipped only in His own land. To this beautiful song were added two curses in prose or a near prose, 7, against Edom, and 8, 9 against Babylon. The latter is very late or Aramaic in its language and constructions. It refers to Babylon as already destroyed or laid waste, i. e., by Darius. The curse against Edom exhibits the same attitude as Lam. $4^{21, 22}$, Ez. $25^{8, 12-14}$, Obad. $^{1-21}$, Jer. 49^{7-22}, Is. 63^{1-4}. The feeling exhibited is so intense that one is inclined to suppose that these verses date from a period not too far removed from the event of the destruction of Jerusalem, in which case the Psalm would be quite early in the exile.

Verses 8, 9 were cited by the Covenanters as a divine command against clemency to prisoners. With the curses this Psalm is not fitted for use in Christian worship. With those

omitted, it becomes a beautiful hymn. The same may be said in some degree of 109, 69, 35; and indeed for use in Christian worship the curses should be deleted in all Psalms.

CXXXVIII—CLIV

Davidic Liturgy

CXXXVIII

A Psalm of David.

I WILL praise thee with my whole heart: before the gods will I sing praise unto thee.

2 I will worship toward thy holy temple, and praise thy name for thy lovingkindness and for thy truth: for thou hast magnified thy word above all thy name.

3 In the day when I cried thou answeredst me, *and* strengthenedst me *with* strength in my soul.

4 All the kings of the earth shall praise thee, O LORD, when they hear the words of thy mouth.

5 Yea, they shall sing in the ways of the LORD: for great *is* the glory of the LORD.

6 Though the LORD *be* high, yet hath he respect unto the lowly: but the proud he knoweth afar off.

7 Though I walk in the midst of trouble, thou wilt revive me: thou shalt stretch forth thine hand against the wrath of mine enemies, and thy right hand shall save me.

8 The LORD will perfect *that which* concerneth me: thy mercy, O LORD, *endureth* for ever: forsake not the works of thine own hands.

1. I give thanks to Thee with my whole heart,
   Before the gods I chant to Thee.
2. I worship toward Thy holy Temple,
   And give thanks to Thy name
   For Thy love and for Thy truth,
   For Thou hast exalted over all Thy word.
3. In the day I called Thou answeredst me,
   Thou enlargest strength upon me.
4. All kings of the earth praise Thee, LORD,
   For they have heard the words of Thy mouth;
5. And they sing of the ways of the LORD,
   For great is the glory of the LORD.
6. For exalted is the LORD, and the humble He beholdeth,
   But the lofty from afar He disciplineth.
7. Though I walk in the midst of oppression, Thou givest me life;
   Against the wrath of mine enemies Thou sendest forth Thy hand,
   And Thy right hand saveth me.
8. The LORD accomplisheth on my behalf;
   LORD, Thy love is everlasting;
   LORD, the works of Thy hands forsake not.

Introductory Praise Cry

The text of this Psalm (1) is taken from 113[1]. The thought of 1[b] is familiar in the Prayer of Moses (cf. 95[8], 96[4], 97[7]). The *worship* or prostration in worship toward the Temple (2) was early (cf. 5[7]). Here we have the exaltation of the Temple and the Law. The Hebrew has *over all Thy name Thy word,* thy name having been written in from the former verse by a copyist's error. *In the day I called,* etc., (3), an old and familiar Psalm phrase; the answer here is the enlargement of strength to him. *All kings* (4), the same thought as in 72[11] and 102[15], but here is added the legal thought: it is the Law which represents God to the world. The thought of 6 is familiar, the humble being Israel (cf. 113[4-7]). The thought of God's goodness towards humble Israel is taken up in a manner familiar in post-exilic psalmody, with a reference to the deliverance from the Babylonian captivity, and the restoration of Israel to life. LORD, in the last line of 8, from the Greek, to complete the metrical scheme.

CXXXIX

O LORD, thou hast searched me, and known *me.*

2 Thou knowest my downsitting and mine uprising; thou understandest my thought afar off.

3 Thou compassest my path and my lying down, and art acquainted *with* all my ways.

4 For *there is* not a word in my tongue, *but,* lo, O LORD, thou knowest it altogether.

5 Thou hast beset me behind and before, and laid thine hand upon me.

6 *Such* knowledge *is* too wonderful for me; it is high, I cannot *attain* unto it.

7 Whither shall I go from thy Spirit? or whither shall I flee from thy presence?

1. LORD, Thou hast searched me and knowest.
2. Thou knowest my sitting and my rising,
   Thou hast discerned my thought from afar;
3. My path and my bed hast Thou measured,
   And all my ways hast Thou cared for;
4. While a word is not yet on my tongue,
   Behold, LORD, Thou knowest it all.
5. Behind and before hast Thou enclosed me,
   And hast laid Thine hand upon me.
6. Too wondrous such knowledge for me,
   Too lofty,—I cannot attain it.
7. Whither shall I go from Thy spirit?
   And whither flee from Thy presence?

8 If I ascend up into heaven, thou *art* there: if I make my bed in hell, behold, thou *art there.*

9 *If* I take the wings of the morning, *and* dwell in the uttermost parts of the sea;

10 Even there shall thy hand lead me, and thy right hand shall hold me.

11 If I say, Surely the darkness shall cover me; even the night shall be light about me.

12 Yea, the darkness hideth not from thee; but the night shineth as the day: the darkness and the light *are* both alike *to thee.*

13 For thou hast possessed my reins: thou hast covered me in my mother's womb.

14 I will praise thee; for I am fearfully *and* wonderfully made: marvellous *are* thy works; and *that* my soul knoweth right well.

15 My substance was not hid from thee, when I was made in secret, *and* curiously wrought in the lowest parts of the earth.

16 Thine eyes did see my substance, yet being imperfect; and in thy book all *my members* were written, *which* in continuance were fashioned, when *as yet there was* none of them.

17 How precious also are thy thoughts unto me, O God! how great is the sum of them!

18 *If* I should count them, they are more in number than the sand: when I awake, I am still with thee.

19 Surely thou wilt slay the wicked, O God: depart from me therefore, ye bloody men.

20 For they speak against thee wickedly, *and* thine enemies take *thy name* in vain.

8. If I climb heaven, Thou art there;
When I bed in hell,—behold Thee!
9. Should I lift the wings of dawn,
Should I dwell at the back of the sea,
10. Even there Thy hand leadeth me,
And Thy right hand holdeth me.
11. And I say: "Darkness doth cover me;"
The night is light about me.
Even darkness is not dark to Thee,
12. But night like the day giveth light.
As the darkness, so the light.

13. For Thou didst form my reins,
Thou fashionest me in my mother's womb.
14. (I give thanks to Thee, for that awful wonders Thou hast wrought;
Wonderful are Thy works, as I well know.)
15. From Thee my bones were not hid,
When I in secret was made,
Was cunningly wrought in earth's depths;
16. Thine eyes saw mine unshapenness;
And in Thy book they all were written,
That daily were shapen,
When none of them were.
17. And to me how precious Thy thoughts, O God!
How mighty the sum of them!
18. Would I tell them, they outnumber the sand,
I awoke, and still am with Thee.

19. That Thou wouldest slay the wicked, oh God!
And that men of blood may depart from me!
20. Who name Thee for a device;
Who have taken to the lie Thy name.

21 Do not I hate them, O LORD, that hate thee? and am not I grieved with those that rise up against thee?

22 I hate them with perfect hatred: I count them mine enemies.

23 Search me, O God, and know my heart: try me, and know my thoughts:

24 And see if *there be any* wicked way in me, and lead me in the way everlasting.

21. Do not I hate Thy haters, LORD,
And loathe them that withstand Thee?
22. With utter hate I hate them;
Mine enemies are they become.
23. Search me, God, and know my heart,
Try me, and know my thoughts;
24. And see if there be any idol worship in me,
And lead me in the way everlasting.

Incantation

By general consent there are more Aramaisms and neo-Hebraisms and unexplained words and forms in this Psalm than in any other Psalm of the Psalter. The text, however, has come down to us in a bad condition, and that, as comparison of the versions shows, will account for some of these pecularities. Some of them are really old forms and uses preserved in popular speech. The evidence of the text suggests that this Psalm was handed down for a long period verbally, or at least unofficially. It consists of four sense stanzas of approximately equal length, each stanza having a sort of summing up or capstone. The purpose of the Psalm is developed in the last stanza. It is of the nature of an incantation to Yahaweh for the purpose of obtaining protection against the wicked, through whose wiles evil has come or may come on the righteous followers of Yahaweh. According to the universal idea of the ancient near Orient knowledge of the name, i. e., the true, inner nature of man, demon or deity gives the possessor of that knowledge power over the owner of the name, or power to invoke his help. Babylonian incantations and the incantations on Hebrew magical bowls from Babylonia exhibit the same idea and the same methods. To exorcise a demon, show by your words that you know his name or nature. To invoke a deity to your aid, do the same. The deity here to be invoked was Yahaweh. To secure Yahaweh's help to overcome the wiles and magic of the adversary the suppliant must give evidence of his knowledge of Yahaweh and of his faithfulness to Him, for Yahaweh is a jealous God, through which knowledge and faithfulness (the truth

and love of the Psalms, as exhibited on the worshipper's part) his prayer will exercise as it were a compelling power on Yahaweh to secure His intervention. Now to the Jewish believer the one great, supreme, creating and all-directing divine power was Yahaweh. Hence the suppliant displays his knowledge of Yahaweh's might (1), verses 1-6, in relation to all his acts and the secret and even unformed thoughts of his heart, summing it up as a knowledge too great and wonderful for him to attain to. Next he sets forth (2), 7-12, the omnipresence of God, in heaven and hell, in east and west, in darkness and light, summing up that darkness and light do not exist with Him. Then he sets forth (3), 13-18, his dependence on God for his being, his wonderful and mysterious creation in his mother's womb, and before that in the womb of earth, and the record of his creation and predestination, summing up with a statement that Yahaweh's wonders are so many that he cannot tell them all. Having thus established his claim to Yahaweh's help, he proceeds to the invocation (4), 19-24, of Yahaweh against his foes, whom he represents as the faithless enemies of God and right, and a protestation of his own faithfulness.

The Psalm commences with a half verse (1), which constitutes a sort of caption. *Thought* (2), a strange word, apparently meaning an intimate, secret thought. *My path and my bed* (3); my life day and night is ordered for me beforehand. *Spirit* (7ff), a conception of the spiritual presence of God that reminds one somewhat of Is. 63^{10-14}. 8 seems to have behind it Am. 9^{2}. *Bed in hell* (or Sheol), literally make a bed of hell. *To lift up the wings of dawn* (9), is to penetrate the east beyond the very source of light; and *to dwell at the back of the sea* is similarly to reach westward beyond the boundless sea in which the sun itself sets. *Reins* (13), i. e., kidneys, conceived of by the Hebrews as the very source and centre of physical life. 14 is a prose gloss. *Cunningly wrought* (15), as the most elaborately figured work is made on looms. *In earth's depths;* according to Jewish cosmogony God created in advance, and holds in great caverns or abysses, the creatures that are to be. *Thy book* (16), the familiar idea of God's book of life, but here become a book of destiny. *I awoke* (18); the same word is used of resurrection, awakening into life; apparently here it has a similar meaning. Created in the depths, developed in the womb under God's fashioning hand,

born into life, he is still as much in God's hands as before. God (19), the old singular form *Eloah*. *Name* (20), apparently the adversary is not altogether an outside heathen, but rather such as those against whom the prophet Isaiah fulminated (cf. also Is. 65), who professed Judaism, but practiced all kinds of idol cults, from which the suppliant claims freedom (24). Such as these use the divine name fraudulently, and take that name in vain. *Thoughts* (23), another unusual word, meaning perhaps secrets, used elsewhere only in 94[19]. *Idol worship* (24), literally way, or religion, of idols, in contrast with the way of Yahaweh, which is the everlasting or enduring way. Cf. the later Christian use of *the way* to express the religion of Christ.

CXL

To the chief Musician, A Psalm of David.

DELIVER me, O LORD, from the evil man: preserve me from the violent man;

2 Which imagine mischiefs in *their* heart; continually are they gathered together *for* war.

3 They have sharpened their tongues like a serpent; adders' poison *is* under their lips. Selah.

4 Keep me, O LORD, from the hands of the wicked; preserve me from the violent man; who have purposed to overthrow my goings.

5 The proud have hid a snare for me, and cords; they have spread a net by the way side; they have set gins for me. Selah.

6 I said unto the LORD, Thou *art* my God: hear the voice of my supplications, O LORD.

1. Deliver me, LORD, from the evil man,
   From the violent man preserve me;
2. Who have devised evil in their heart.
   All the day they instigate war.
3. They have whetted their tongue like a serpent,
   Scorpions' poison under their lips.
   Selah.
4. Keep me, LORD, from the hand of the godless,
   (From violent men preserve me.)
   Who have devised to trip up my steps.
5. The proud have hidden a snare for me,
   And cords (have they set for me),
   They spread a net by the roadside,
   Gins have they set for me.
   Selah.
6. I said to the LORD, my God art Thou,
   Give ear, LORD, to the voice of my supplications.

7 O GOD the LORD, the strength of my salvation, thou hast covered my head in the day of battle.

8 Grant not, O LORD, the desires of the wicked: further not his wicked device; *lest* they exalt themselves. Selah.

9 *As for* the head of those that compass me about, let the mischief of their own lips cover them.

10 Let burning coals fall upon them: let them be cast into the fire; into deep pits, that they rise not up again.

11 Let not an evil speaker be established in the earth: evil shall hunt the violent man to overthrow *him.*

12 I know that the LORD will maintain the cause of the afflicted, *and* the right of the poor.

13 Surely the righteous shall give thanks unto thy name: the upright shall dwell in thy presence.

7. LORD, my Lord, strength of my salvation,
Thou hast covered my head in the day of arms.
8. Grant not, LORD, the desires of the godless,
His device further Thou not. Selah.
9. Who lift up the head round about me,
Let the mischief of their lips cover them.
10. May He rain on them coals of fire,
Cast them into entanglements whence they rise not.
11. Be not the violent man established in the land;
Let evil pursue him to destruction.
12. I know that the LORD worketh Justice to the troubled,
Judgment to the needy.
13. Surely the righteous shall give thanks to Thee;
The upright shall dwell in Thy presence.

First Snare Song

In purpose and use, although not in form, this Psalm resembles the preceding. It is a carefully organized liturgy, consisting of four symmetrical stanzas, after the first three of which is a *selah,* the place of which after the fourth stanza is taken by the affirmation of favorable answer to the petition of the suppliant and the call to sacrifice (12, 13) Stanza 1, verses 1-3, is the cry for deliverance from the evil devices of the wicked, who are like serpents for guile and venom. 2, 3-5, is a further development of the theme of the guiles and wickedness of the godless. 3, 6-8, is the prayer for deliverance, with praises of God's power and goodness towards him. 4, 9-11, is the curse on the godless. The first three stanzas are full of phrases and ideas from a number of Psalms of the two great Davidic collections, 3-41, 51-71, but not exact quotations. It is as though the composer of this liturgy were full of these Psalms, using their phraseology freely from memory to express his ideas. The next of stanza 4 has not come down to us in as good shape as the others. It contains a couple of strange and uncertain

words, and some glosses and corrections. This may be due to the fact that the closing portion of such a text was apt to be more crowded in writing, and was otherwise also the part most likely to suffer injury.

Scorpion (3), uncertain. It may be some kind of serpent or spider. *From violent men,* etc. (4), apparently borrowed by a scribe from the former stanza, because of the similarity of the immediately preceding lines. *Who lift up* (9), appears in the Hebrew before the *selah* of the preceding verse, an evident misplacement. *Rain* (10), a correction of uncertain text. *Entanglements,* following the Greek; the Hebrew word of uncertain meaning. *Violent man* (11), text reads *man of tongue.* This makes no sense. At the end of the verse is written in the correction *violent man,* which I have followed. *Destruction,* meaning uncertain. *Troubled* (12), or afflicted, and *needy* describe the godly Israelite as over against the proud and godless heathen, after the manner familiar in the Davidic Psalters.

CXLI

A Psalm of David.

LORD, I cry unto thee: make haste unto me; give ear unto my voice, when I cry unto thee.

2 Let my prayer be set forth before thee *as* incense; *and* the lifting up of my hands *as* the evening sacrifice.

3 Set a watch, O LORD, before my mouth; keep the door of my lips.

4 Incline not my heart to *any* evil thing, to practise wicked works with men that work iniquity: and let me not eat of their dainties.

5 Let the righteous smite me; *it shall be* a kindness: and let him reprove me; *it shall be* an excellent oil, *which* shall not break my head: for yet my prayer also *shall be* in their calamities.

6 When their judges are overthrown in stony places, they shall hear my words; for they are sweet.

1. LORD, I have called Thee, hasten unto me;
   Give ear to my voice when I call to Thee.
2. Ordered be my prayer as incense before Thee,
   The lifting up of my hands an evening sacrifice.
3. Set, LORD, a watch at my mouth,
   A guard to the door of my lips.
4. Incline my heart not to the evil thing,
   To practice practises of godlessness
5. With men that serve idols;
   Neither eat I at their feasts;
6. (Let the righteous lovingly smite me and chasten me)
   Nor does the oil of the godless fatten my head,
   For ever my prayer is of their wickedness.

7 Our bones are scattered at the grave's mouth, as when one cutteth and cleaveth *wood* upon the earth.

8 But mine eyes *are* unto thee, O GOD the Lord: in thee is my trust; leave not my soul destitute.

9 Keep me from the snares *which* they have laid for me, and the gins of the workers of iniquity.

10 Let the wicked fall into their own nets, whilst that I withal escape.

7. Judged at the hands of the Rock are their judges,
(And they heard my words, for they are lovely;
Like one piercing and rending in the land.)
Scattered their bones at hell's mouth.
8. For unto Thee, LORD, lift I up mine eyes;
On Thee have I hoped, let me not be destroyed.
9. Preserve me from the snare they spread for me,
The gins of the idol servers.
10. Let the wicked fall in his own entanglements,
While I in safety pass on.

Second Snare Song

Like the preceding this Psalm is a snare song, a liturgy to be used against the metaphorical snares and traps laid by the idol worshippers; like that also it uses freely the phraseology of the Davidic Psalters. The text has come down in very bad form, and in some passages all translations are guesswork. The general sense and purpose, however, are clear. Verses 1, 2 are the cry of the suppliant made in connection with the *evening sacrifice* (2) of Yahaweh's worship. *Ordered,* the technical term for arranging or setting in order the sacrifice. Verses 3-6 are the specific prayer against idol worship, and a protestation of the suppliant's freedom from such taint. It reminds one of the conditions referred to by the pre-exilic Jewish prophets as existing in their time, when the struggle was not only against the wiles of the outside heathen, but the true religion of Yahaweh was threatened by idolaters and heathen practices among His own people. He asks Yahaweh for protection against this danger (3), and protests that he has not practiced their perverted practices (4), nor taken part in the feasts to other gods (5, 6). *Let the righteous,* etc. (6); apparently this is a pious gloss. Verses 7-10 are the prayer for the curse on the idol servers, and deliverance from their snares and blessing for himelf. *And they heard,* etc. (7), may be a pietistic gloss. One is tempted to think, however, that behind the present difficult text of this and the following line stands in the original text a statement of the hearing of His petition by God, and the divine interfer-

ence. *Lift I up* (8), the text reads *Lord. While I* etc. (10), the text reads *together I until I pass on.* Apparently the manuscript was incomplete at the end, and these words are mere fragments.

This Psalm was used for evening worship in the early Christian community. Verse 3 is cited in Eccl. 22 [27].

CXLII

Maschil of David; A Prayer when he was in the cave.

I CRIED unto the LORD with my voice; with my voice unto the LORD did I make my supplication.

2 I poured out my complaint before him; I shewed before him my trouble.

3 When my spirit was overwhelmed within me, then thou knowest my path. In the way wherein I walked have they privily laid a snare for me.

4 I looked on *my* right hand, and beheld, but *there was* no man that would know me: refuge failed me; no man cared for my soul.

5 I cried unto thee, O LORD: I said, Thou *art* my refuge *and* my portion in the land of the living.

6 Attend unto my cry; for I am brought very low: deliver me from my persecutors; for they are stronger than I.

7 Bring my soul out of prison, that I may praise thy name: the righteous shall compass me about; for thou shalt deal bountifully with me.

1. With my voice to the LORD I cry out,
   With my voice unto the LORD I make entreaty.
2. I pour out before Him my complaint,
   My distress before Him I declare.

3. When my spirit fainteth in me,
   Thou knowest my path.
   In the road which I walk
   They hid a snare for me.
4. I look to the right and behold,
   And there is none regarding me;
   Escape hath perished from me,
   None careth for me.

5. I cried out unto Thee, O LORD,
   I said, Thou art my refuge,
   My portion in the land of the living.
6. Attend unto my cry, for I am brought very low;
   Rescue me from my pursuers, for they are stronger than I.

7. Save me from the dungeon to give thanks to Thy name.
   In me shall the righteous triumph, for Thou dealest bountifully with me.

Third Snare Song

This is a snare song (3), like the preceding, but seems to deal with national calamity, and the snare of heathen foes. It uses phraseology familiar in the Davidic Psalters, but

the first three verses are dependent on a Psalm of the Asaph Psalter, 77 [1-3] (cf. also, however, 30 [8]). Verse 2 uses a phrase which appears in the title of 102; and 5[a] resembles 91 [9]. It commences, like the preceding, with the cry to Yahaweh out of distress (1, 2). Then a statement of that which Yahaweh surely knows, that they laid a snare for him (3); yet Yahaweh was not on his right hand to protect him, he was deserted with no chance to escape (4). *Escape hath perished,* cf. Am. 2 [14], Jer. 25 [35]. Then again the cry for deliverance in defeat in language that reminds one of the latter days of the pre-exilic kingdom (5, 6), and a concluding verse, which suggests the thank offering in assurance of answer to the sacrificial petition, and deliverance from surrender and captivity (7). This closing verse is so much like 13 [6] that one is tempted to emend the rather doubtful text to read somewhat thus: *In Thee shall the righteous triumph because,* etc.

CXLIII

A Psalm of David.

HEAR my prayer, O LORD, give ear to my supplications: in thy faithfulness answer me, *and* in thy righteousness.

2 And enter not into judgment with thy servant: for in thy sight shall no man living be justified.

3 For the enemy hath persecuted my soul; he hath smitten my life down to the ground; he hath made me to dwell in darkness, as those that have been long dead.

4 Therefore is my spirit overwhelmed within me; my heart within me is desolate.

5 I remember the days of old; I meditate on all thy works; I muse on the work of thy hands.

6 I stretch forth my hands unto thee: my soul *thirsteth* after thee, as a thirsty land. Selah.

1. LORD, hear my prayer,
   Give ear to mine entreaty;
   In Thy truth answer me, and
   in Thy righteousness;
2. And enter not into judgment
   with Thy servant,
   For no mortal is just before
   Thee.

3. For the enemy hath pursued
   me,
   Hath crushed to the earth my
   life;
   (Hath made me dwell in
   dark places like the dead
   of yore.)
4. And faint is my spirit in me.
   Within me my heart is appalled.

5. I have remembered the days
   of old,
   I have mused on all Thy
   deeds,
   On the works of Thy hands
   I make meditation.
6. I have spread out my hands
   unto Thee,
   My soul is like land thirsty
   for Thee.

Selah

7 Hear me speedily, O LORD; my spirit faileth: hide not thy face from me, lest I be like unto them that go down into the pit.

8 Cause me to hear thy loving-kindness in the morning; for in thee do I trust: cause me to know the way wherein I should walk; for I lift up my soul unto thee.

9 Deliver me, O LORD, from mine enemies: I flee unto thee to hide me.

10 Teach me to do thy will; for thou *art* my God: thy Spirit *is* good; lead me into the land of uprightness.

11 Quicken me, O LORD, for thy name's sake: for thy righteousness' sake bring my soul out of trouble.

12 And of thy mercy cut off mine enemies, and destroy all them that afflict my soul: for I *am* thy servant.

7. Speedily answer me, LORD,
My spirit is utterly gone;
Hide not Thy face from me,
That I be not like them that go down to the pit.
8. Make me hear in the morning Thy love,
For in Thee I have trusted.
Make me know the way I shall walk,
For to Thee I have lifted up my soul.
9. Deliver me from mine enemies, LORD,
For in Thee I have sought refuge.
10. Teach me to do Thy pleasure, for Thou art my GOD;
Let Thy good spirit lead me in the straight path.
11. For Thy name's sake, LORD, Thou revivest me,
In Thy righteousness bringest me out of my strait.
12. And in Thy love dost Thou cut off my foes,
And destroyest all that oppress me;
For I am Thy servant.

The Last Penitential

This is a penitential for deliverance in time of great national need. Verses 1, 2 are the cry to Yahaweh. The idea of 2 is very fully developed in Job (cf. especially Job 22), but the idea itself is old (cf. 1 K. 8^{46}). Verses 3, 4 set forth the suppliant's distress. *Hath made,* etc., (3), is a gloss from Lam. 3^{6}. Verses 5, 6; he tells how he has made lamentations reminding Yahaweh of His deeds of old. *Mused* and *make meditation* (5) are technical terms for such lamentations or penitential psalms, literally meaning to moan and lament. This verse derives especially from $77^{5, 11}$. Verses 7, 8, the earnest entreaty for relief in his dire distress and instruction in the way that will bring favor, on the basis of his faith in Yahaweh. Verses 9, 10 are a continuation of supplication in the same vein. *For in Thee,* etc. (9), following the Greek text, which seems more correct. *Straight path* (10), a correction of the text (*straight land*) from 27^{11}. *Thy good spirit* (10),

possibly a gloss from Neh. 9 [20]; in which case we should read: *Lead Thou me,* etc. Verses 11, 12, the customary assurance of favorable answer. This Psalm resembles the preceding in its use of Ps. 77, as also in its free use of the phraseology of the Davidic Psalter. Cf. 3 and 7 [6]; 7 and 28 [1]; 8 and 32 [8], 25 [1]; 11 and 25 [11]; 12 and 54 [5], 52 [5].

It is the last of the seven great penitential Psalms of the Christian Church. Verse 2 is cited in general terms by Saint Paul in Rom. 3 [20] and Gal. 2 [16].

CXLIV

A Psalm of David.

BLESSED *be* the LORD my strength, which teacheth my hands to war *and* my fingers to fight:

2 My goodness, and my fortress; my high tower, and my deliverer; my shield, and *he* in whom I trust; who subdueth my people under me.

3 LORD, what *is* man, that thou takest knowledge of him! *or* the son of man, that thou makest account of him!

4 Man is like to vanity: his days *are* as a shadow that passeth away.

5 Bow thy heavens, O LORD, and come down: touch the mountains, and they shall smoke.

6 Cast forth lightning, and scatter them: shoot out thine arrows, and destroy them.

7 Send thine hand from above; rid me, and deliver me out of great waters, from the hand of strange children;

8 Whose mouth speaketh vanity, and their right hand *is* a right hand of falsehood.

1. Blessed be the LORD, my Rock,
   That trainest my hands for contest,
   My fingers for battle;
2. My stronghold and my fortress,
   My tower and my deliverer,
   My shield and in whom I sought shelter,
   Who subdueth my people under me.

3. LORD, what is man that Thou knowest him,
   The son of man that Thou considerest him?
4. Man is like a vapor,
   His days like a passing shadow.

5. LORD, bow Thine heavens and come down,
   Touch the mountains that they smoke;
6. Lighten lightnings and scatter them,
   Send Thine arrows and confound them.
7. Send Thine hands from on high,
   Draw me out of many waters,
   From the hand of the foreigner,
8. Whose mouth hath spoken a lie,
   Whose right hand is a right hand of falsehood.

9 I will sing a new song unto thee, O God: upon a psaltery *and* an instrument of ten strings will I sing praises unto thee.

10 *It is he* that giveth salvation unto kings: who delivereth David his servant from the hurtful sword.

11 Rid me, and deliver me from the hand of strange children, whose mouth speaketh vanity, and their right hand *is* a right hand of falsehood:

12 That our sons *may be* as plants grown up in their youth; *that* our daughters *may be* as corner stones, polished *after* the similitude of a palace:

13 *That* our garners *may be* full, affording all manner of store; *that* our sheep may bring forth thousands and ten thousands in our streets:

14 *That* our oxen *may be* strong to labour; *that there be* no breaking in, nor going out; that *there be* no complaining in our streets.

15 Happy *is that* people, that is in such a case: *yea,* happy *is that* people, whose God *is* the LORD.

9. (GOD) A new song I sing unto Thee,
With the lute of ten strings I would chant unto Thee,

10. Who giveth victory to kings,
Who rescueth David His servant from the wicked sword.

11. Draw me out and rescue me
From the hand of the foreigner,
Whose (refrain).

12. Our sons like plants waxed great in their youth,
Our daughters comely, gaily clad in their homes.

13. Our garners full, overflowing from base to eave;
No breakage, no leakage, no turmoil.

14. Our flocks in thousands, in myriads in our fields,
Our oxen stalwart, heavy burdened in our streets.

15. Happy the people to whom it is thus,
Happy the people whose GOD is the LORD.

The Lord My Rock

This Psalm is a composite of two separate Psalms, with many additions; and the text of the second part particularly has come down to us in a very defective state. The first Psalm, 1-11, is based primarily on the great Davidic Psalm 18 and 2 Sam. 22. Like that Psalm it commences with a series of honorific titles (1, 2). These verses are taken from the Davidic Psalm, but not all from one part, and the order and connection are changed. ($1^{a} = 18^{47}$; $1^{b} = 18^{35}$; 2 is from $18^{2, 3}$ and 2 Sam. 22^{48}). *Stronghold* (2), following Ps. 18^{2}. Our text by a very slight change has *love*. Whether this was a mere scribal blunder or an intentional pious change is uncertain; I think the former. *My shield,* etc., a curiously infelicitous change from Ps. 18^{3}. *My people;* in the Davidic Psalm, 2 Sam. 22^{48}, peoples. The natural sequence of this introduction is in verses 5 ff, but there has been inserted a

passage of pious reflection suggested by the honorific titles, which by magnifying the greatness of God emphasize the insignificance of man in comparison. This passage (3, 4) consists of a memory or sense quotation of 8^{5}, and an adaptation of $39^{6,7}$. *Vapor* (4), or vanity. The following passage, 5-8, is composed of different portions of Ps. 18, with transpositions and substitutions of words, and a refrain (8) which reminds one of the preceding snare Psalms. (For 5^{a} cf. 18^{10}; but 5^{b} is 104^{32}; for 6, 18^{15}; for 7, $18^{17,18,45,46}$). This passage is the prayer for deliverance from hostile foreigners. Then comes the praise song for deliverance, 9-11, the first verse of which (9) is derived from $33^{2,3}$, a new Psalm. (God is a scribal addition), the remainder (10, 11) from 18 (cf. for 10, 18^{51}; all the words of 11 are from B. 18, but not all joined together as here). *Victory* (10), or salvation. *Rescueth,* Hebrew draweth out. *Wicked sword,* for sword of the wicked. Verse 11 is a slight variant from verse 7. To this stanza was attached the same refrain as to the preceding (8), which is represented in our text, however, only by its first word *whose.* This Psalm, eliminating the stanza of pious reflection, was a song of triumph over enemies, echoing the great Davidic triumph song.

To this was added, suggested by the thought of the prosperity of the Davidic kingdom as a result of David's victories, an old song (12-14) picturing the ideal state of peace. This is in a very curious folk song metre, of which we have only one other specimen in Hebrew literature, Is. 3^{18-23}, a Jerusalem street song in mockery of female fashions, which Isaiah made the text of a sermon against the luxury of women. This song has come down to us, as stated, in somewhat defective form, but the peculiar nature of the metre enables us, with the help of the Greek, to restore at least its sense. *Comely* (12), from the Greek. *Gaily clad,* the same phrase used to describe the dress of David's daughter Tamar (2 Sam. 13^{18}). *Their homes,* by a very slight change in Hebrew text to comply with metrical requirements. *Base to eave* (13), a conjectural sense emendation. In the Hebrew text the close of this line is a meaningless conglomeration of letters. *No breakage,* etc., (13), this line, or the fragments of this line, appears in our text in the following verse in the words *no breach, no going forth, no turmoil.* The meaning of this is very vivid as I write in Jerusalem, where we have just lived

through a period of looting and breakage and turmoil. *Stalwart* (14); word lacking in Hebrew text. Supplied from the Greek.

Finally the Psalm thus composed was provided with a blessing or praise chorus (15) of the familiar *happy he* type. I have analyzed this Psalm thus in detail not merely for its own intrinsic interest, but because it is one in which we can follow the process of composition step by step, and is hence peculiarly illuminating for Psalm study. It represents a process and a method which go back beyond Hebrew psalmody, connecting that with the still more ancient psalmody on which it bases.

This Psalm was used as his text by Saint Bernard in preaching the Crusades. It was also sung on the British ships fighting under apparent odds against the Spanish Armada.

THE TEHILLAH

CXLV

David's Psalm of praise.

I WILL extol thee, my God, O King; and I will bless thy name for ever and ever.

2 Every day will I bless thee; and I will praise thy name for ever and ever.

3 Great *is* the LORD, and greatly to be praised; and his greatness *is* unsearchable.

4 One generation shall praise thy works to another, and shall declare thy mighty acts.

5 I will speak of the glorious honour of thy majesty, and of thy wondrous works.

6 And *men* shall speak of the might of thy terrible acts: and I will declare thy greatness.

7 They shall abundantly utter the memory of thy great goodness, and shall sing of thy righteousness.

8 The LORD *is* gracious, and full of compassion; slow to anger, and of great mercy.

1. Alef. I extol Thee, my God, O King,
   And bless Thy name for ever and aye,
2. Beth. All day I bless Thee,
   And praise Thy Name for ever and aye.
3. Gimel. Great is the LORD and much to be praised;
   And His greatness is unsearchable.
4. Daleth. Age to age shall laud Thy deeds,
   And declare Thine acts of prowess.
5. He. The glorious majesty of Thine honor,
   And the story of Thy wonders I will sing;
6. Wau. And of Thine awful might I will tell,
   And recount Thy greatness.
7. Zayin. The memorial of Thy great goodness shall they pour forth,
   And Thy righteousness shall they shout aloud.
8. Heth. Gracious and merciful is the LORD,
   Slow to anger and great of love.

9 The LORD *is* good to all: and his tender mercies *are* over all his works.

10 All thy works shall praise thee, O LORD; and thy saints shall bless thee.

11 They shall speak of the glory of thy kingdom, and talk of thy power.

12 To make known to the sons of men his mighty acts, and the glorious majesty of his kingdom.

13 Thy kingdom *is* an everlasting kingdom, and thy dominion *endureth* throughout all generations.

14 The LORD upholdeth all that fall, and raiseth up all *those that be* bowed down.

15 The eyes of all wait upon thee; and thou givest them their meat in due season.

16 Thou openest thine hand, and satisfiest the desire of every living thing.

17 The LORD *is* righteous in all his ways, and holy in all his works.

18 The LORD *is* nigh unto all them that call upon him, to all that call upon him in truth.

19 He will fulfil the desire of them that fear him: he also will hear their cry, and will save them.

20 The LORD preserveth all them that love him: but all the wicked will he destroy.

21 My mouth shall speak the praise of the LORD: and let all flesh bless his holy name for ever and ever.

9. Teth. Good is the LORD to all,
And His mercies over all His works.
10. Yodh. Give thanks to Thee, LORD, all Thy works,
And Thy saints do bless Thee;
11. Kaf. The glory of Thy kingdom they tell,
And Thy deeds of prowess they utter;
12. Lamedh. To make known to the sons of men His prowess,
And the glorious majesty of His kingdom;
13. Mim. Thy kingdom a kingdom for all time,
And Thy dominion for all generations.
14. Nun. The LORD is true in all His words,
And loving in all His deeds.
15. Samekh. The LORD supporteth all that fall,
And upholdeth them that are bowed down.
16. Ain. The eyes of all wait upon Thee,
And Thou gavest them their food in its season;
17. Pe. Opening Thine hand,
And satisfying the desire of all creatures.
18. Zadhe. Righteous is the LORD in all His ways,
And loving in all His works.
19. Qof. The LORD is nigh to all that call Him,
Unto all that call Him faithfully.
20. Resh. The desire of them that fear Him He doeth;
And their cry He heareth and saveth them.
21. Shin. The LORD keepeth all that love Him,
But all the godless He destroyeth.
22. Tau. The praise of the LORD my mouth shall speak;
And all flesh bless His holy name;
For ever and aye.

The Introduction or Key Psalm

The title *Tehillah* or *Praise Song of David* belongs not to this Psalm but to the whole collection, 145-150. The following

five Psalms constitute a hallel liturgy for use at the morning sacrifice, to which this Psalm was prefixed as an introduction. It is an alphabetic acrostic of the simplest form, the first line of each verse commencing with a letter of the alphabet. It is composed of old Psalm phrases, relatively few verses, however, being direct quotations from older Psalms. 3 uses 8^{6} or 96^{4}; 5, 119^{27}, and 16-17, $104^{27, 28}$. 8 uses the old familiar words of Ex. 34^{6}, used also in 86^{15}, and 103^{8}, but in the later revised order which appears in 111^{4}, 112^{4}, 2 Chr. 30^{9}, Neh. $9^{17, 31}$, Joel 2^{13}, and Jn. 4^{2}. There has been some carelessness both in the composition of the Psalm and the transmission of its text. The persons are confused in verses 5 and 6. *Glorious majesty* appears in one order of the words in 5 and another in 12. Verses 14 and 18 are almost identical, and the former is omitted in the Hebrew text. *I* (5), in the text *they*. If the latter is correct then probably in the following verse *I will tell* should be changed to *they will tell*. *Sing*, literally *meditate in song*. Verse 11 is cited in Aramaic translation in Dan. 3^{33}, 4^{31}, evidence, if any were needed, that this praise song, and with it the completed Psalter, was in existence at the time of composition of that book, 165 B. C.

CXLVI

PRAISE ye the LORD. Praise the LORD, O my soul.

2 While I live will I praise the LORD: I will sing praises unto my God while I have any being.

3 Put not your trust in princes, *nor* in the son of man, in whom *there is* no help.

4 His breath goeth forth, he returneth to his earth: in that very day his thoughts perish.

5 Happy *is he* that *hath* the God of Jacob for his help, whose hope *is* in the LORD his God:

6 Which made heaven, and earth, the sea, and all that therein *is*: which keepeth truth for ever:

Hallelu-Yah.

1. Praise the LORD, O my soul;
2. While I live would I praise the LORD,
   While I exist would I sing unto GOD.
3. Trust not in princes,
   Sons of man, in whom is no help.
4. His breath goeth forth, he returneth to his earth,
   That very day his thoughts have perished.
5. Happy he whose help is Jacob's GOD,
   His hope is on the LORD his GOD;
6. That made heaven and earth,
   The sea and all that therein is,
   That keepeth truth for ever,

7 Which executeth judgment for the oppressed: which giveth food to the hungry. The LORD looseth the prisoners:

8 The LORD openeth *the eyes of* the blind: the LORD raiseth them that are bowed down: the LORD loveth the righteous:

9 The LORD preserveth the strangers; he relieveth the fatherless and widow: but the way of the wicked he turneth upside down.

10 The LORD shall reign for ever, *even* thy God, O Zion, unto all generations. Praise ye the LORD.

7. That dealeth to the down-trodden justice,
That giveth to the hungry bread.
The LORD looseth prisoners,
8. The LORD openeth the blind,
The LORD upholdeth the bound down,
The LORD loveth the right-eous,
9. The LORD preserveth proselytes.
The fatherless and widow He supporteth,
But the way of the godless He subverteth.
10. The LORD shall reign for ever,
Thy GOD, O Zion, to all generations.
Hallelu-Yah!

First Praise Song

This Psalm is largely composed of Scripture citations, but so beautifully combined and arranged as to constitute a real contribution to psalmody. Verse 1 is 103^{1}, 104^{1}; 2, 104^{33}; 3, $118^{8,9}$; for 4 cf. 104^{29} and Gen. 3^{19}; 6, Ex. 20^{11}; 7, 103^{6}, 105^{20}; 9, Dt. 10^{18}; 10, Ex. 15^{18}. Verses 6-9^{a} express the qualities and acts of Yahaweh in a decalogue of two pentads, (1 = 6, 7^{a,b}; 2 = 7^{c}, 8, 9^{a}), a form suggested by the quotation in 6 $^{a\ b}$ from the great Decalogue. *Proselytes* (9), or strangers. From its position here between the righteous Israelites and the godless heathen the word is to be translated in its late sense, *proselytes,* as in the Greek. F ^{b} is used in 145^{18} that Psalm being later than this. Verse 4 is cited in 1 Mac. 2^{53}, evidence of the ritual use of this liturgy in the Maccabean period. Verse 5 is cited in Acts 4^{24}.

CXLVII

PRAISE ye the LORD: for *it is* good to sing praises unto our God; for *it is* pleasant; *and* praise is comely.

2 The LORD doth build up Jerusalem: he gathereth together the outcasts of Israel.

3 He healeth the broken in heart, and bindeth up their wounds.

Hallelu-Yah!
1. For good is the psalmody of God,
For lovely, seemly is the praise song.
2. The LORD buildeth Jerusalem,
The outcasts of Israel He gathereth;
3. He that healeth the broken of heart,
And bindeth up their wounds;

4 He telleth the number of the stars; he calleth them all by *their* names.

5 Great *is* our Lord, and of great power: his understanding *is* infinite.

6 The LORD lifteth up the meek: he casteth the wicked down to the ground.

7 Sing unto the LORD with thanksgiving; sing praise upon the harp unto our God:

8 Who covereth the heaven with clouds, who prepareth rain for the earth, who maketh grass to grow upon the mountains.

9 He giveth to the beast his food, *and* to the young ravens which cry.

10 He delighteth not in the strength of the horse: he taketh not pleasure in the legs of a man.

11 The LORD taketh pleasure in them that fear him, in those that hope in his mercy.

12 Praise the LORD, O Jerusalem; praise thy God, O Zion.

13 For he hath strengthened the bars of thy gates; he hath blessed thy children within thee.

14 He maketh peace *in* thy borders, *and* filleth thee with the finest of the wheat.

15 He sendeth forth his commandment *upon* earth: his word runneth very swiftly.

16 He giveth snow like wool: he scattereth the hoar frost like ashes.

17 He casteth forth his ice like morsels: who can stand before his cold?

18 He sendeth out his word, and melteth them: he causeth his wind to blow, *and* the waters flow.

4. That telleth the number of the stars.
   To all of them He calleth names.
5. Great is our LORD, and mighty in strength,
   To His wisdom there is no count;
6. The LORD restoreth the meek,
   He casteth the godless to the ground.

7. Sing to the LORD with thanksgiving,
   Chant to our GOD on the harp;
8. That covereth heaven with clouds,
   That prepareth for the earth rain;
   That maketh hills green with grass,
   Herb for the service of man,
9. That giveth the cattle their food,
   The sons of the raven which cry.
10. Not in the strength of the horse is His pleasure,
    Not in the legs of a man His delight.
11. The LORD delighteth in them that fear Him,
    In them that wait on His love.

12. Laud, O Jerusalem, the LORD,
    Praise thy GOD, O Zion.
13. For He strengthened the bars of thy gates,
    He blessed thy sons within thee;
14. That maketh in thy borders peace—
    With finest of wheat He filleth thee;
15 That sendeth His saying to earth—
    Very swiftly runneth His word;
16. That giveth snow like wool—
    Frost like ashes He scattereth;
17. That casteth forth His ice like crumbs—
    Before His cold who standeth?
18. He sendeth His word and melteth them,
    He bloweth his breath, waters flow;

19 He sheweth his word unto Jacob, his statutes and his judgments unto Israel.

20 He hath not dealt so with any nation: and *as for his* judgments, they have not known them. Praise ye the LORD.

19. That declareth His word to Jacob,
His statutes and judgments to Israel.
20. He dealt not thus with any nation,
And judgments—they know them not.
Hallelu-Yah.

Second Praise Song

This Psalm is divided into two main parts, 1-11, 12-20, which are counted separate Psalms in the Greek. Each commences with a summons to praise God for building Jerusalem, passes into a hymn of creation, and ends with praise to God for His special providence toward Israel; and the first part is again divided into stanzas 1-6, 7-11, formed on the same plan. This Psalm is dependent in the first stanza on Deutero-Isaiah (Cf. 2^{b} and Is. 56^{8}: 3 and 61^{1}; 4^{b} and 40^{26}; 5^{b} and 40^{25}). In the second stanza 8^{c} uses 104^{14}; 9, Job 38^{41}; 10 and 11, $33^{17, 18}$. In the third stanza verses 19, 20 are taken from Dt. 4, 7, 8. In the eighth verse the Hebrew omits the last line, which is retained in the Greek (cf. 104^{14}). *Meek* (6), i. e., Israel, in contrast with the godless heathen (cf. vv. 11, 19 and 20).

The 18th verse of this Psalm was the motto used on the coins of Elizabeth celebrating the victory over the Armada. This Psalm is cited in Ecclesiasticus (Hebrew text), evidence that this collection of Psalms was in use in the Temple in Sirach's time, somewhere from 280 to 180 B. C., and that the Psalter was then a complete whole.

CXLVIII

PRAISE ye the LORD from the heavens; praise him in the heights.

2 Praise ye him, all his angels; praise ye him, all his hosts.

3 Praise ye him, sun and moon; praise him, all ye stars of light.

4 Praise him, ye heavens of heavens, and ye waters that *be* above the heavens.

1. Hallelu-Yah!
Praise the LORD from heaven,
Praise Him in the heights.
2. Praise Him, all His angels,
Praise Him, all His host.
3. Praise Him, sun and moon,
Praise Him, all ye stars of light.
4. Praise Him, heaven of heavens,
And ye waters that are above the heavens.

5 Let them praise the name of the LORD: for he commanded, and they were created.

6 He hath also stablished them for ever and ever: he hath made a decree which shall not pass.

7 Praise the LORD from the earth, ye dragons, and all deeps:

8 Fire, and hail; snow, and vapour; stormy wind fulfilling his word:

9 Mountains, and all hills; fruitful trees, and all cedars:

10 Beasts, and all cattle; creeping things, and flying fowl:

11 Kings of the earth, and all people; princes, and all judges of the earth:

12 Both young men, and maidens; old men, and children:

13 Let them praise the name of the LORD: for his name alone is excellent; his glory *is* above the earth and heaven.

14 He also exalteth the horn of his people, the praise of all his saints; *even* of the children of Israel, a people near unto him. Praise ye the LORD.

5. Let them praise the name of the LORD.,
For He commanded, and they were created;
6. And He established them for ever and aye,
A statute He gave that may not be transgressed.

7. Praise the LORD from earth,
Dragons and all deeps,
8. Fire and hail, snow and mist,
Storm wind, fulfilling His word;
9. Ye mountains and all hills,
Fruit-trees and all cedars;
10. Ye wild beasts and all cattle,
Reptiles and flying fowl;
11. Kings of earth and all peoples,
Princes and all rulers of earth;
12. Both young men and maidens,
Old men with children,
13. Let them praise the name of the LORD,
For exalted is His name alone,
His thank song above heaven and earth;
14. Who exalted the horn of His people—
The praise of all His saints—
Of the children of Israel, the people nigh unto Him.
Hallelu-Yah!

Third Praise Song

A praise for all created things, beginning from heaven above, based on the fact of God's creative fiat and His immutable command, 1-6. Cf. for this stanza $33^{6,9}$, Gen. 1, Dt. 10^{14}, Jer. $31^{35\ ff}$, Job 38^{33}. It is the familiar Hebrew conception of infinite hosts in heaven, and of heaven rising above heaven, bounded by the great water mass above. The second stanza, 7-14, similarly summons earth to praise, from the great monsters hidden in the watery abyss beneath (Gen. 1^{21}), through God's agents of storm forces, to the creatures of earth, cultivated and forest trees, tame things and wild, to the peoples of earth, high and low, young and old; because His name is exalted, as shown in His favor to Israel, whose praise and thank songs find approach to His throne. Compare the similar Persian conception (Yasna L): "With these Yasnas of sacrifice would I approach you."

CXLIX

PRAISE ye the LORD. Sing unto the LORD a new song, *and* his praise in the congregation of saints.

2 Let Israel rejoice in him that made him: let the children of Zion be joyful in their King.

3 Let them praise his name in the dance: let them sing praises unto him with the timbrel and harp.

4 For the LORD taketh pleasure in his people: he will beautify the meek with salvation.

5 Let the saints be joyful in glory: let them sing aloud upon their beds.

6 *Let* the high *praises* of God *be* in their mouth, and a twoedged sword in their hand;

7 To execute vengeance upon the heathen, *and* punishments upon the people;

8 To bind their kings with chains, and their nobles with fetters of iron;

9 To execute upon them the judgment written: this honour have all his saints. Praise ye the LORD. Hallelu-Yah!

1. Sing to the LORD a new song,
   His praise in the assembly of saints.
2. Let Israel rejoice in his Maker,
   The sons of Zion exult in their king.
3. Let them praise His name in the dance,
   With timbrel and harp chant psalms to Him.
4. For the LORD hath pleasure in His people,
   He adorneth the meek with salvation.
5. Let the saints triumph in glory,
   Shout aloud on their bed;
6. High praises of GOD in their throat,
   And a two-edged sword in their hand,
7. To work vengeance on the nations,
   Punishments on the peoples;
8. To bind their kings with chains,
   And their nobles with fetters of iron;
9. To work upon them the judgment written—
   This honor have all His saints.
   Hallelu-Yah.

Fourth Praise Song

A companion piece and sequence to the preceding. It is a Psalm of triumph for Israel, of hate and vengeance on his foes. Casper Sciopius used it in his Clarion of the Sacred War to influence the Roman Catholic princes to the Thirty Years War. Similarly Thomas Münzer used it in Protestant circles to fan the flame of the War of the Peasants. Like the other Psalms of this group it uses freely both older Psalms and other Scriptures. *A new song* (1), cf. 33^{3}, 96^{1}, 98^{1}, Is. 42^{10}. *Assembly of saints,* i. e., pious Israelites, cf. 95^{6}. *Dance* (3), as always in such processional liturgies, cf. Ex. 15^{20}, 2 Sam. 6^{14}. Verse 4, cf. 147^{11}. *Salvation,* i. e., victory. Verse 5, 132^{16}, 42^{8}, Job 35^{10}. The references in the Psalter to singing at night are frequent. This Psalm was sung among the dwellings, where men slept, on the road to the Temple. Verse 6, cf. Neh. 4^{17}, 2 Mac. 15^{17}; 8, 9, cf. such

passages as Dt. 32 [40-44], Ez. 38, 39, Zech. 14. *Sword*, presumably accompanied by brandishing of swords, as in the Nebi Musa procession and dances in Jerusalem today. The accompanying acts suggested in the words of this Psalm, and its fanatical excitement to action against the unbelievers, remind one most forcefully of the uses and practices of Jerusalem today, as in the Nebi Musa celebration of the Moslems, the Holy Fire service of the Christians, and the Passover of the Jews.

CL

PRAISE ye the LORD. Praise God in his sanctuary: praise him in the firmament of his power.

2 Praise him for his mighty acts: praise him according to his excellent greatness.

3 Praise him with the sound of the trumpet: praise him with the psaltery and harp.

4 Praise him with the timbrel and dance: praise him with stringed instruments and organs.

5 Praise him upon the loud cymbals: praise him upon the high sounding cymbals.

6 Let every thing that hath breath praise the LORD. Praise ye the LORD.

1. Hallelu-Yah!
   Praise GOD in His sanctuary,
   Praise Him in the firmament of His power;
2. Praise Him in His deeds of prowess,
   Praise Him after His excellent greatness;
3. Praise Him with trumpet blast,
   Praise Him with lute and harp;
4. Praise Him with timbrel and dance,
   Praise Him with strings and pipe;
5. Praise Him with clanging cymbals,
   Praise Him with deep-toned cymbals.
6. Let all that hath breath praise Yah.
   Hallelu-Yah!

Fifth and Final Praise Song

This is the final, culminating praise cry, to be sung at the Sanctuary (1), when the procession has entered the Temple courts, before or along with the sacrifice, accompanied by the full choir of instruments. *Clanging cymbals, deep toned cymbals* (5); literally *cymbals of proclamation, cymbals of the war shout* or *blast*. Precisely how these differ is not known. We have here the same names for instruments used from the earliest times (cf. Introduction), strikingly different from the names used in Daniel, which is incidentally an evidence against the possibility of Maccabean Psalms in the Psalter, or of any radical revision of the Psalms in the Maccabean time.

THE END

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